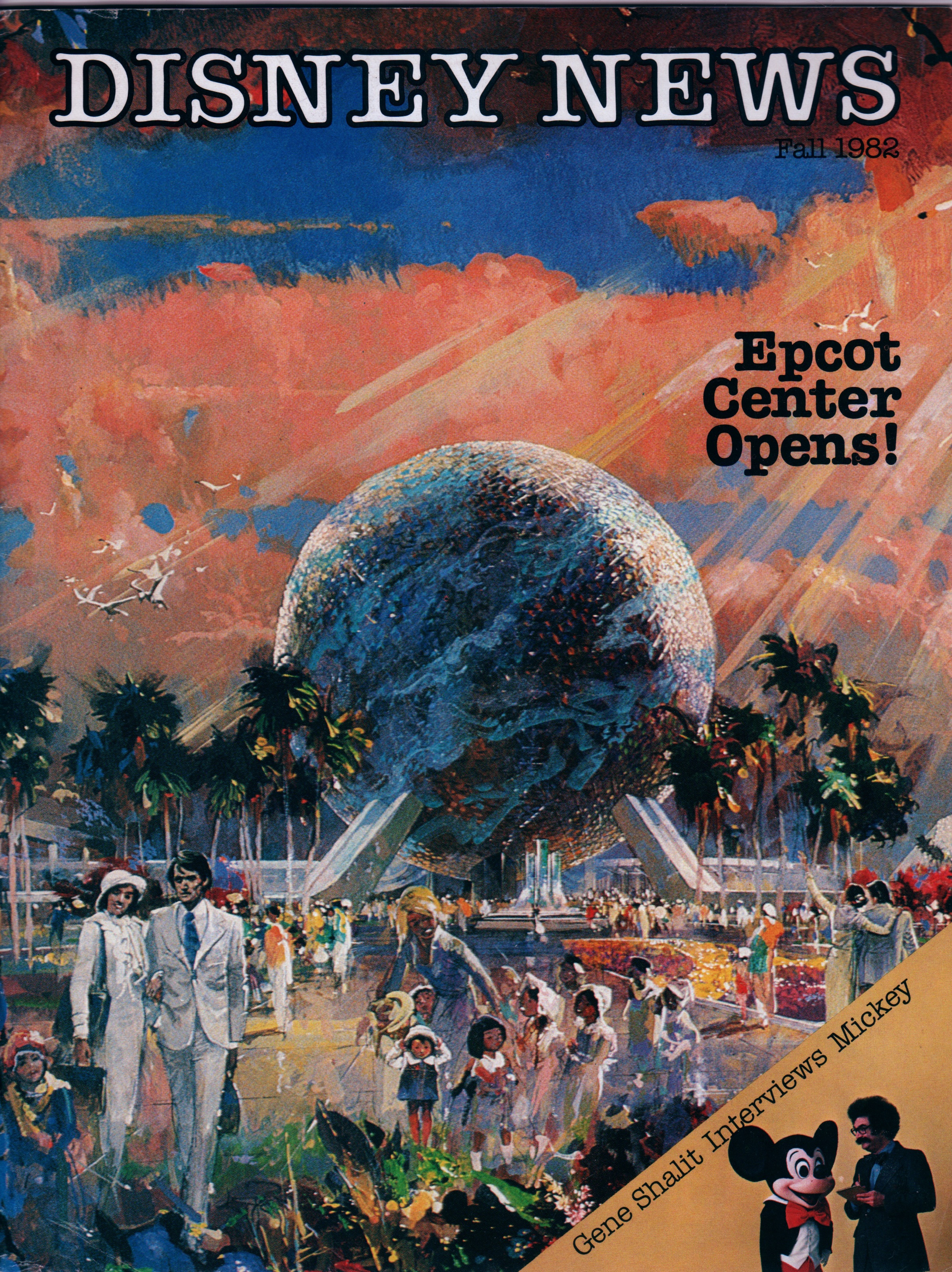
DISNEY NEWS

Fall 1982



Epcot Center Opens!

Gene Shalit Interviews Mickey

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DISNEY NEWS

Official Magazine For Magic Kingdom Club Families

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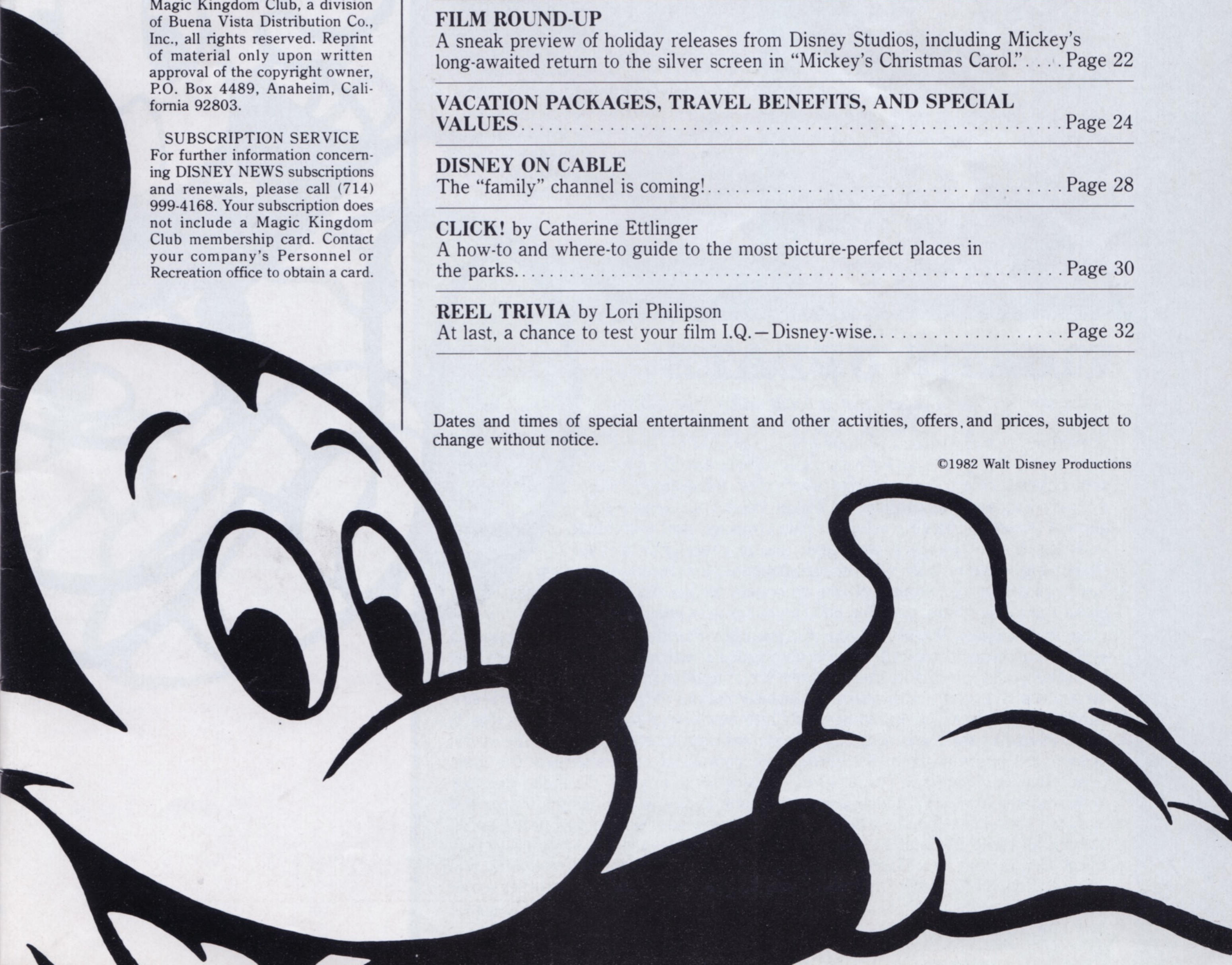


DISNEY

OLÉ!

Mickey Mouse will be celebrating another birthday on November 18, and there's no doubt something super special will be happening in Disneyland to commemorate the occasion. (Actually, the festivities are scheduled for the weekend of the 21st and 22nd, so that everyone can get in on the act—but the particulars of the birthday party are supposed to be kept under wraps, so keep your ears open for details.)

Next to that event, Disneyland's big fall fling is "Festival Mexico," a whirl of singing and dancing and bright-colored costumes in the best south-of-the-border style. Mexican entrées will be dished up at selected restaurants, red-and-green-and-white Mexican decorations go up along Main Street and in front of the castle, exhibits of Mexican crafts (papier mâché dolls and clowns, baskets, and the like) are set up in Alpine Gardens and on the plaza in front of It's a Small World, and anyone who just happens to show up on that day will find professional performers serenading and strumming the time away. This year's dates: October 23 and 24.

A THOUSAND MICKEYS

With its mirrored façades, its fountains, tapestries, and plant-filled atriums, and its pretty marina and lagoon, the new *Buena Vista Palace Hotel* (which will open in April, 1983, in the Walt Disney World Village Hotel Plaza) promises to be a real showplace. But any youngster will tell you without the slightest hesitation about the best touch of all: push-button Mickey Mouse telephones in all the rooms. A total of 1,000 were ordered—that's one for each double-bedded room, and two for those equipped with king-size mattresses. One goes on each side of the big bed.

TICKET UPDATE

In the past, visitors to Disneyland in Anaheim have used tickets from a ticket booklet to gain access to its many rides and attractions. But this year, a pay-one-price, unlimited-use ticket known as a Passport has been formally adopted as the park's sole ticket medium, and the old system of A-through-E ride coupons has been discontinued. Ticket booths no longer sell general admission tickets or single-ride coupons, and individual locations inside the park no longer accept them. For frequent Disneyland visitors with leftover ride coupons, a redemption system has been set up. So inquire at the main gate for up-to-date information about the value of any coupons still in your possession.

In Walt Disney World's Magic Kingdom in Florida, where an all-Passport system has been in effect for some time, guests will be using new tickets that look like credit cards and they include a magnetic strip that ticket sellers can electronically encode with appropriate information. When entering the Magic Kingdom, guests will insert these cards into new electronic turnstiles, similar to those in use in the Paris and Hong Kong subway systems. In turn, these will process the information on the card, make appropriate alterations on the magnetic strip, and cue the turnstile to allow guests to pass through. One-day tickets that allow unlimited use of attractions in the Magic Kingdom are still available, but ticket booths also will be selling one-day tickets to Epcot Center, as well as three-day and four-day World Passports, which allow entry to *both* Epcot Center and the Magic Kingdom, access to all of their attractions, and unlimited use of the Walt Disney World transportation system. In another major innovation, guests won't have to pay by cash or check only: World Passports may now be purchased by using American Express or MasterCard.

DOINGS

TOKYO PREVIEW

In the beginning there was Disneyland, then Walt Disney World. And in the spring of 1983, travelers will be hearing about yet another Magic Kingdom—this one just outside Tokyo, Japan. Longtime Disneyland watchers will note some important differences between this new Tokyo Disneyland and its predecessors. Instead of seven lands (as in Disneyland) or six (as at Walt Disney World's Magic Kingdom), Tokyo Disneyland will have just five lands—World Bazaar (a sort of Main Street), Adventureland, Fantasyland, Tomorrowland, and Westernland. The avenue down the center of World Bazaar will be completely glass covered, and although the architecture will be turn-of-the-century American, the shops' merchandise will come from all around the globe. Also, Center Street—which bisects the avenue at its midpoint—cuts through into Adventureland on one side, and into Tomorrowland on the other. The steam train, which circumnavigates the whole of both U.S. parks, will take visitors around just half of Tokyo Disneyland, and the Main Street vehicles won't be found on Main Street at all, but instead will ride on Central Plaza and two narrow boulevards leading away from it. Two new only-in-Tokyo attractions will also make their debuts—Japan 200, a travel film on an immense scale, and a show called Meet The World, which describes the blossoming of Japan's relationship with the West.

Yet despite the differences, the new park will bear an uncanny resemblance to Disneyland and WDW's Magic Kingdom. A Penny Arcade, an Enchanted Tiki Room, a Shootin' Gallery, a Tom Sawyer Island, a Haunted Mansion, and Snow White's Adventures will all be part of the fun. Visitors will not find a Big Thunder Mountain Railroad at first—but they will be able to enjoy a Peter Pan Flight, Dumbo's Flying Elephants, and a Cinderella Castle practically identical to those at Walt Disney World. Mickey Mouse will once again emcee the Mickey Mouse Revue—just as he once did in the Florida park. In addition, Tokyo Disneyland will have Space Mountain, Pirates of the Caribbean (with its *Blue Bayou Restaurant*), Primeval World, and a gold-and-white It's a Small World, not to mention an Adventures of Pinocchio attraction (such as the one to be introduced in California as part of the Fantasyland renovation). Good old American fast-food mainstays, hot dogs and hamburgers, also will be widely available.

AULD LANG SYNE AND ALL THAT

No list of America's ten best New Year's Eve parties would be complete without a major mention of Disneyland's December 31 bash. The park closes down in the early evening, then reopens later for a long night of some of the liveliest partying west of the Contemporary Resort. Disneylanders hand out hats and noisemakers at the main gate, top-name talent is on hand to entertain, and first-class fireworks explode spectacularly at midnight above Sleeping Beauty Castle—all for the benefit of a mere 25,000 merrymakers. Those who want to get in on the fun on December 31, 1982, should plan *now*: Tickets go on sale the day after Thanksgiving and are usually gone by the third week in December. To order, send $16 per ticket (there's no handling charge) to the Disneyland Admissions Office; 1313 Harbor Blvd.; Anaheim, CA 92803.

In WDW's Magic Kingdom, there are hats and noisemakers, as at Disneyland—but here, an open admissions system prevails, and record crowds gather for the mammoth display of fireworks exploding at midnight, not only over Cinderella Castle but also above the train station. In addition there are a number of celebrations being held at the various Walt Disney World resorts. But when the fireworks commence, all action stops and merrymakers make a musical chorus of oohs and aahs.

Introducing Epcot Center

The World of Tomorrow Arrives

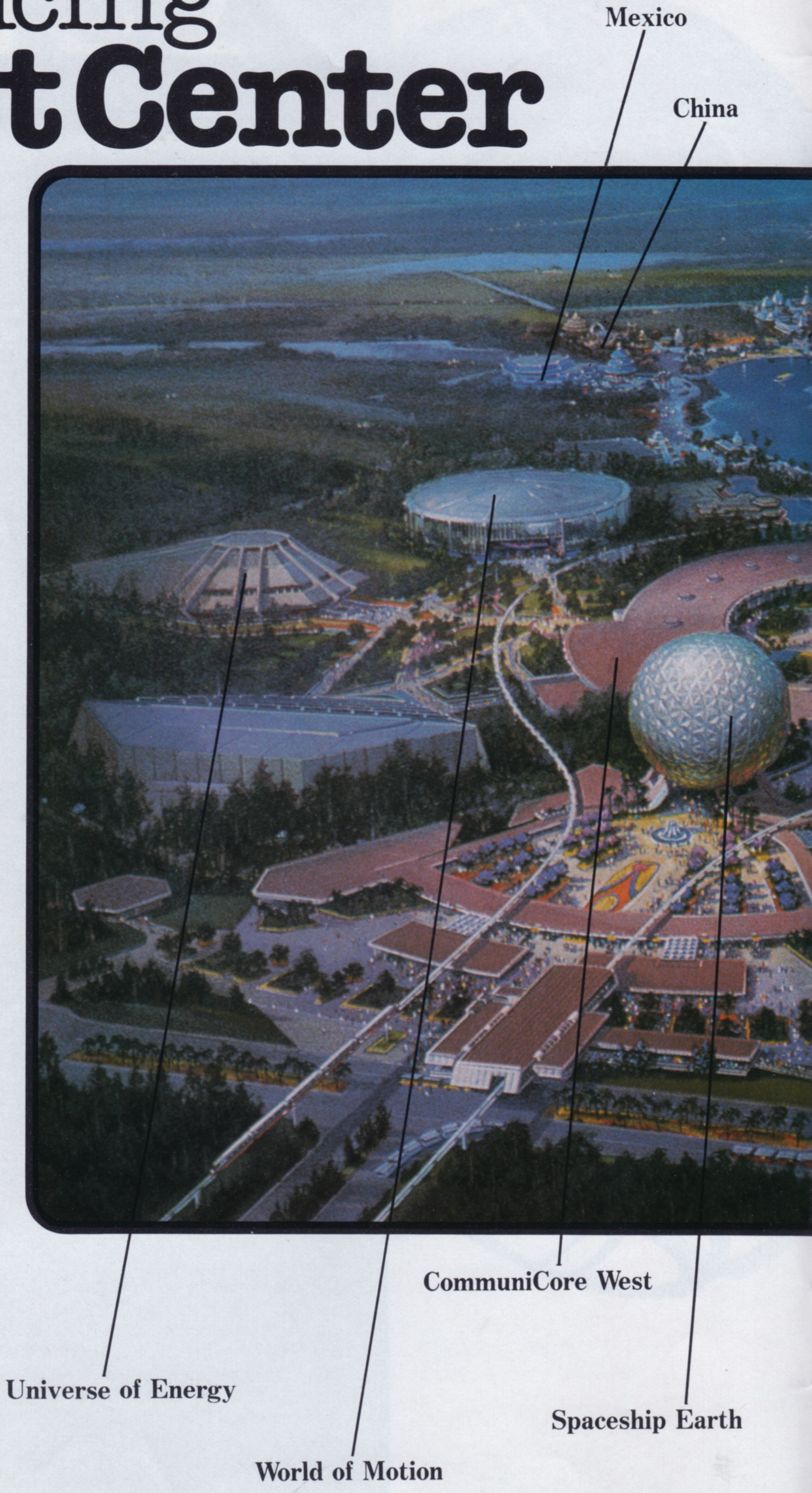
By Stephen Birnbaum

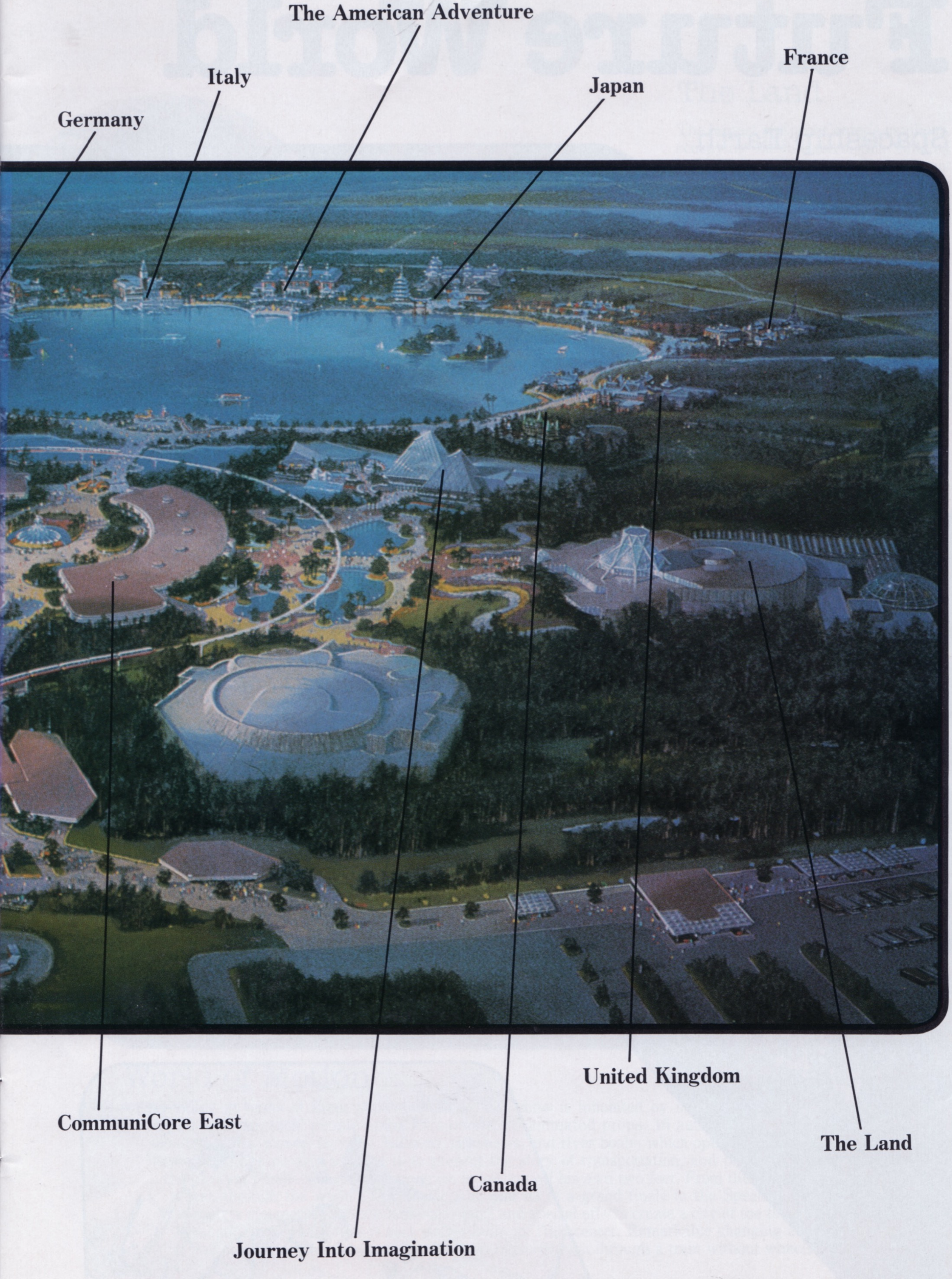
The most obvious question is "What is an Epcot?" Well, in October 1966, Walt Disney described his idea of what Epcot Center might be:

> "Epcot will be an experimental prototype community of tomorrow that will take its cue from the new ideas and new technologies that are now emerging from the creative centers of American Industry. It will be a community of tomorrow that will never be completed, but will always be introducing and testing and demonstrating new materials and systems. And Epcot will be a showcase to the world for the ingenuity and imagination of American free enterprise."

Walt Disney's dream has become reality. It's impossible to say whether the Epcot Center that opens on October 1, 1982, is consistent in every detail with what Walt himself might have wrought, but there's no doubt whatsoever that it embodies the spirit that its originator intended.

Epcot Center represents a unique combination of innovative imagination and technical virtuosity. Disney's "Imagineers" have created a new dimension of pleasure, excitement, amusement, and education. From Opening Day onward, Epcot Center will be the standard by which all such undertakings will be measured, and future phases will further expand even the current level of appeal. Until now, there's never been anything remotely like Epcot Center; and it's unlikely there ever will be again.




The American Adventure
France
Italy
Japan
Germany
CommuniCore East
United Kingdom
The Land
Canada
Journey Into Imagination

Future World

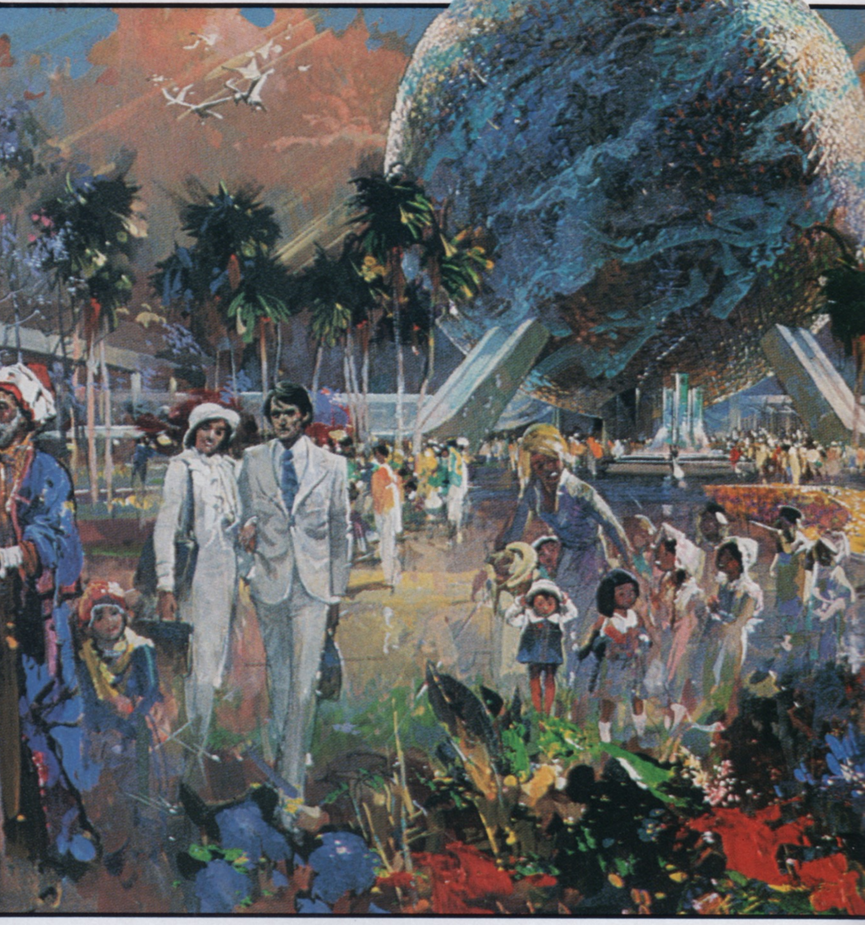
Spaceship Earth

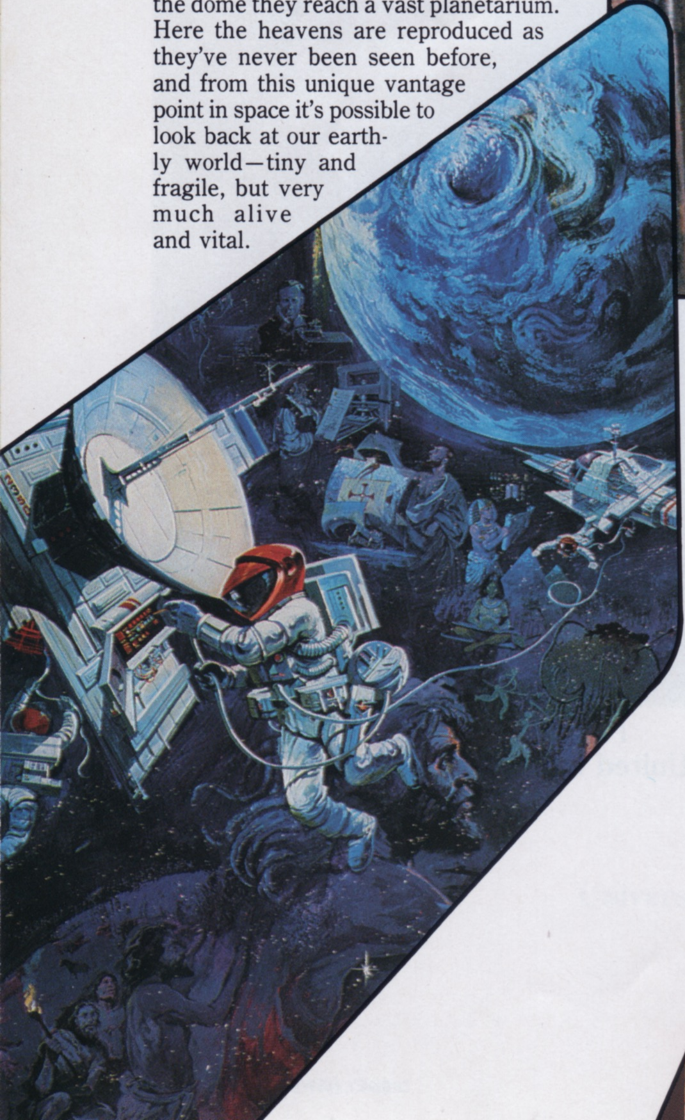
The entrance to Epcot Center is a walk into the future; in this case through the world's largest geosphere, weighing about a million pounds and soaring 18 stories into the sky. The dramatic globe offers much more than just a "door" to Future World.

The theme of Spaceship Earth is the evolution of communication. Guests board a "time machine" for a journey that is actually a tour through 40,000 years of recorded time.

The early portions of the presentation show early man trying to convey ideas to his fellow humans, eventually leading to "writing on the wall." From cave dwellings through the time of Egypt's pharaohs to Phoenician traders and Greek philosophers, man's progress in transmitting ideas is dramatically conveyed.

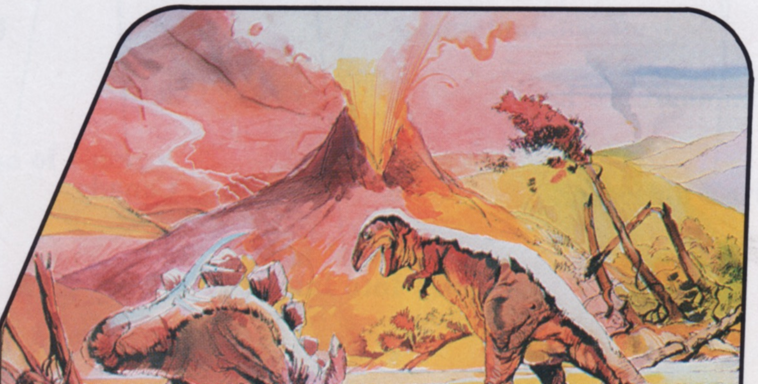
But Spaceship Earth hardly dwells in the past alone, for as visitors ascend into the dome they reach a vast planetarium. Here the heavens are reproduced as they've never been seen before, and from this unique vantage point in space it's possible to look back at our earthly world—tiny and fragile, but very much alive and vital.





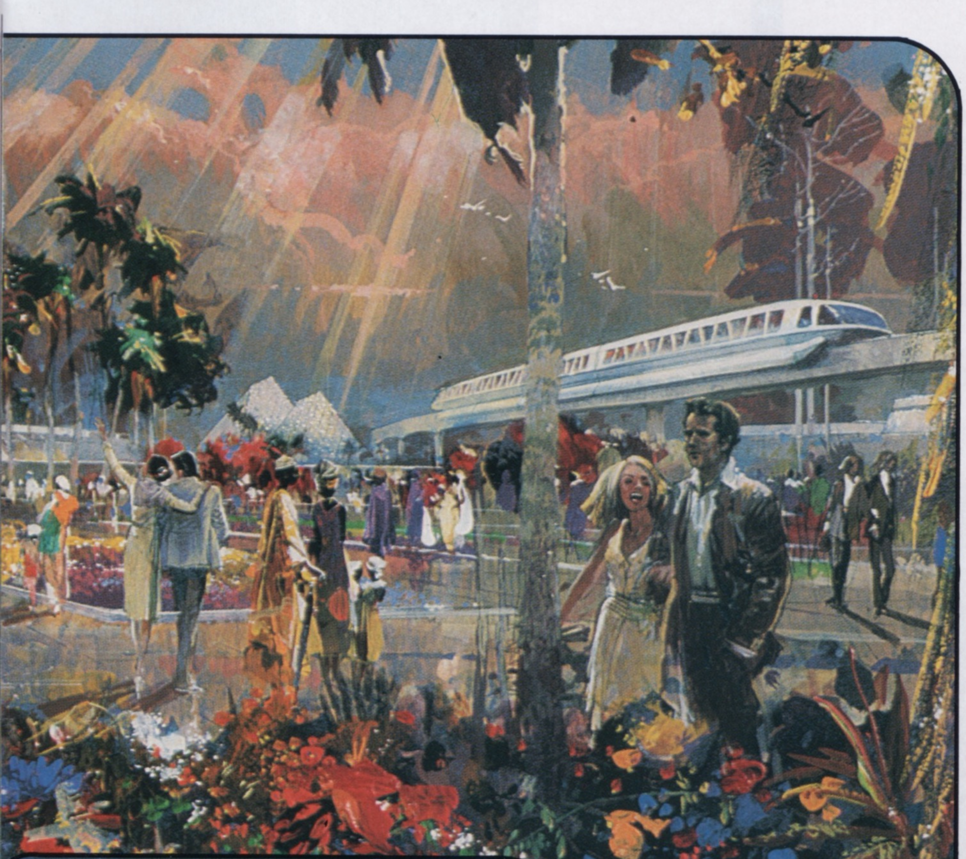
Universe Of Energy

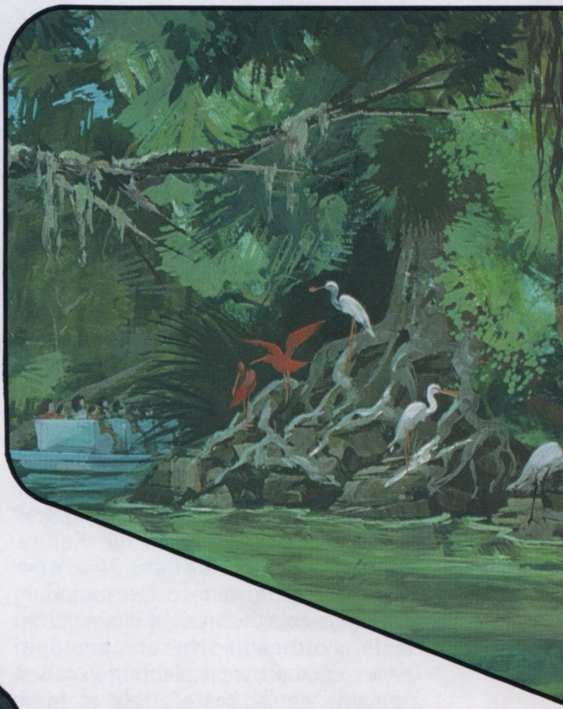
A 220° film surrounds its audience, immersing it in a space shuttle blast-off. The pavilion is the size of three football fields, and visitors are transported on a unique "traveling theater" through a primeval swamp populated by dinosaurs and other creatures from prehistory. The attraction transports guests past earthquakes, volcanic eruptions, and fierce energy storms—the cataclysmic events that first folded fossil fuels deep into the earth eons ago. The pavilion actually gets some of its own energy from the sun, as photovoltaic cells help run many of the pavilion's mechanical elements.

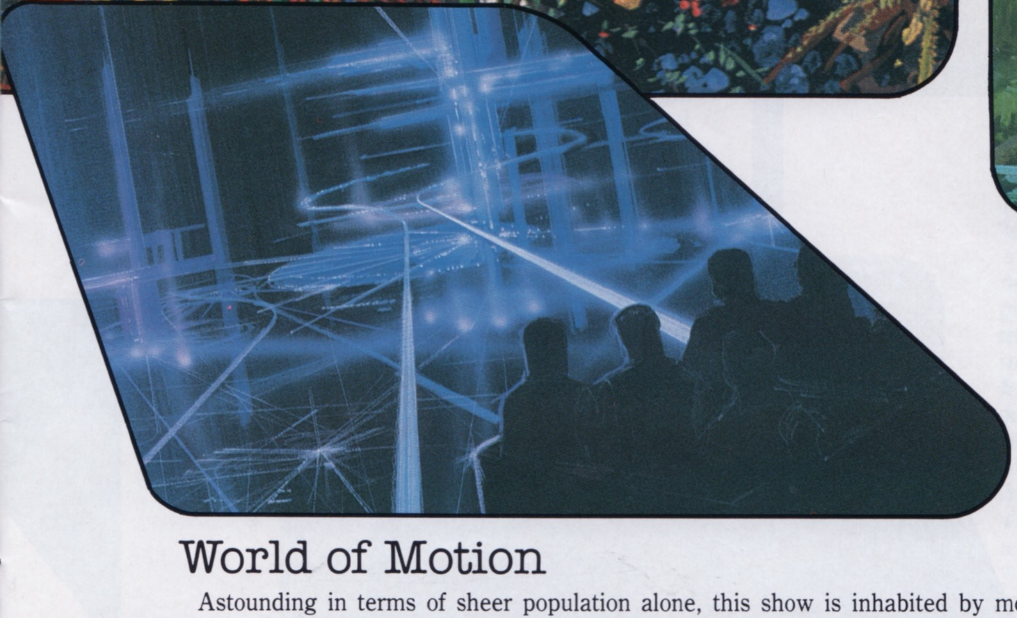


The Land

The largest of Epcot Center's pavilions, occupying six full acres, this building looks like nothing so much as a giant greenhouse. A boat ride focuses visitor attention on cultivation and potential new ways to grow food in desert and tropical climates. Lettuce is grown floating over water, as melons thrive overhead while shielding the lettuce leaves from the direct rays of the sun. At the same time, shrimp are raised at a survival rate that is 200 times that experienced in nature. More lighthearted is a show called the Kitchen Kabaret, whose star is a new Disney creation called Bonnie Appetit. This humorous rendering of a nightclub extravaganza provides another stage for a host of new Disney characters, while presenting a lesson in nutrition that is both entertaining and educational.





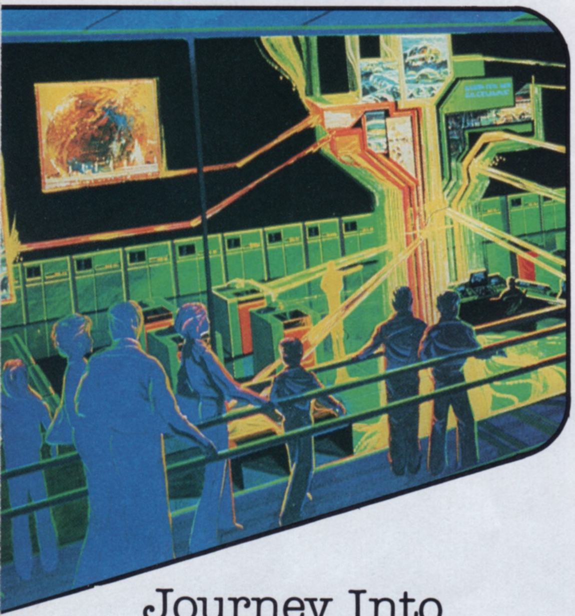


World of Motion

Astounding in terms of sheer population alone, this show is inhabited by more than 100 "Audio-Animatronics" people—plus 73 animals, 33 animated props, 16 automobiles, and assorted trains, planes, bicycles, balloons, rickshaws, and river boats, which operate on 23 full-scale sets. The pavilion's intent is to present the story of transportation, and progress through the pavilion parallels man's own progress in getting off his own two feet. From the invention of the wheel, through the world's first traffic jam, and on to a grand finale in the Speed Tunnel, the trip is merely mesmerizing. State-of-the-art optics and special effects create a city of the future, and the most realistic car of the future is also visible here, in Transcenter. Remarkable changing exhibits in this area will initially offer a demonstration of magnetic levitation through a train without wheels.

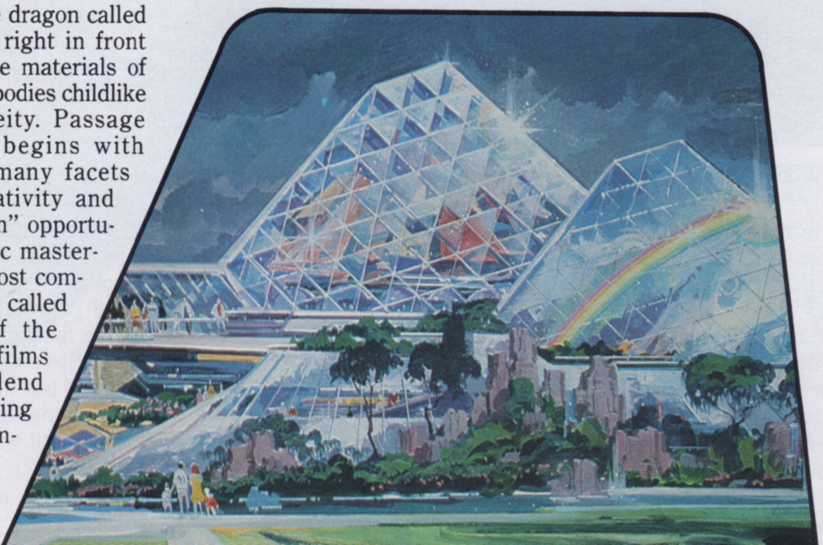
CommuniCore

Here's where technology meets people—and people meet technology. This irresistible group of interactive exhibits takes the mystery out of technology, not only welcoming guest participation, but soliciting it. Who can resist talking to a computer—and having it reply. Each visitor can also contribute his or her own opinions on current issues and have them included in a massive on-going poll. It's even possible to check your next vacation travel destination. This is both the here-and-now and the just-around-the-corner of computer capability, incorporating the technology that's likely to enrich our lives in the years just ahead.

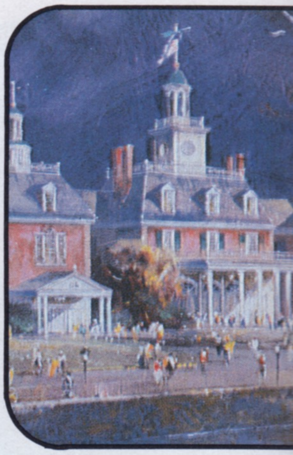


Journey Into Imagination

Housed in two great truncated crystal pyramids, this may be the most extravagantly innovative of all the Future World pavilions. The host is a new Disney character named Dreamfinder, who represents the spirit of imagination. He is accompanied by another new Disney creation, a purple dragon called Figment, who's created right in front of visitors' eyes from the materials of imagination, and who embodies childlike curiosity and spontaneity. Passage through the pavilion begins with an exploration of the many facets of imagination and creativity and includes many "hands on" opportunities to create electronic masterpieces. But by far the most compelling element is a film called *Magic Journeys,* one of the largest 3-dimensional films ever produced. It's a blend of real and surreal, making extraordinary use of computer animation.

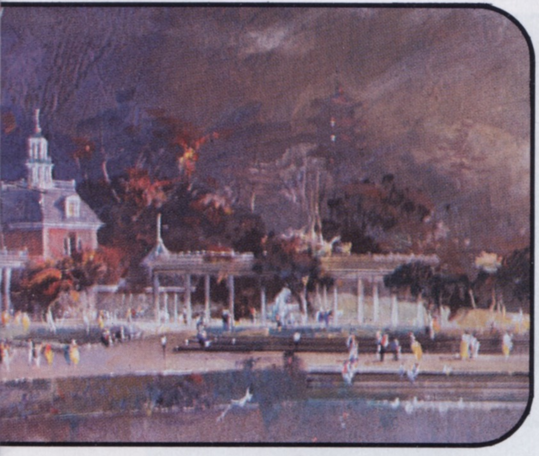


World



Hugging the shores of the manmade lagoon that connects it to Future World, World Showcase is an amalgam of permanent international pavilions that forms a sort of permanent World's Fair. Pavilions from eight countries—Mexico, China, Italy, Japan, France, Germany, Canada, and the United Kingdom—surround the host pavilion, The American Adventure. This marks the first time that pavilions in any multi-national exposition have been created by a single creative source, so that every element of World Showcase is complementary and harmonious. Each participating nation offers a broad spectrum of food, entertainment, and merchandise, all representative of its unique national heritage, and every item available for sale will have been made in the host country. The Disney entertainment forces have created all the pavilion shows and further accented the international ambience by highlighting individual national festivals all through the year. It will indeed be an ongoing international spectacular.

Showcase

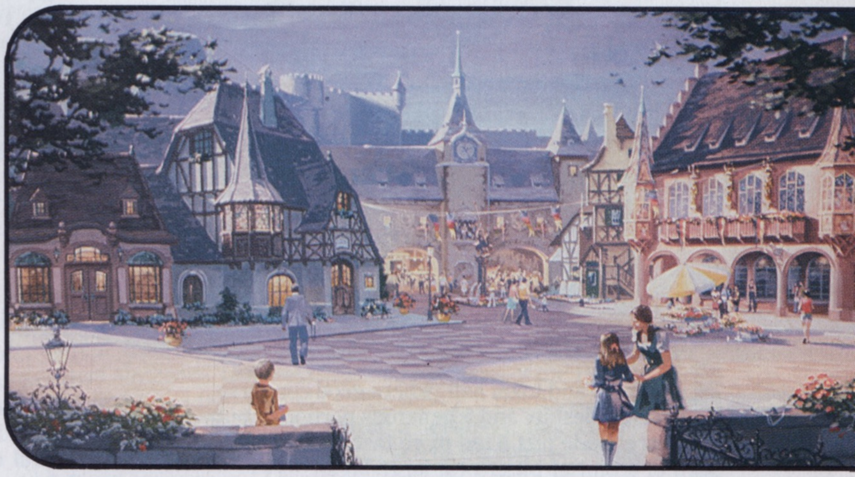


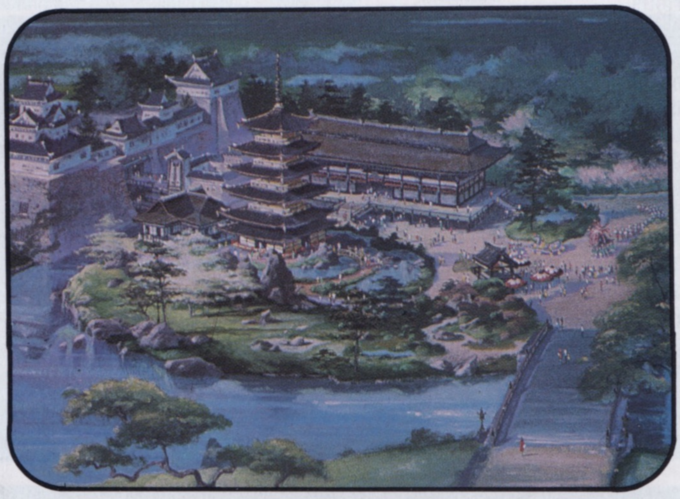
The American Adventure

Not merely the host of World Showcase, The American Adventure is also the linchpin around which all the surrounding international pavilions turn. Its unique vision of America is most notable for its technological achievement, as Audio-Animatronics figures—those wonderfully lifelike Disney creations that project remarkably human movements and attitudes—have now been refined to a degree where "Ben Franklin" and "Mark Twain" will not only narrate the story of this nation's progress through the last two exciting centuries, but, in Ben Franklin's case, will actually walk up a flight of stairs. But technology aside, this is the extraordinary story of America, told complete with blemishes, which nonetheless recalls and reinforces the optimism and energy that have made our nation unique. It is at once entertaining, informative, and inspiring.

Germany

It's probably inevitable that the most popular part of the Germany pavilion will be its authentic *Biergarten.* The best German beers will be served here, accompanied by such traditional Teutonic tidbits as sauerbraten, potato dumplings, hot pretzels, sauerkraut, smoked pork, and the best of the world's wursts. Eating this earthy fare (to the accompaniment of an "Oompah" band) will make leaving very difficult, but seeing the surrounding picturesque village is well worth the effort. It incorporates architecture from the 13th through the 17th centuries, and among its many shops is a singularly seductive toy store called Der Teddybär. The sense of authenticity is total, completely conveying the feeling of a hamlet in the middle of Bavaria or beside the Rhine. No matter what its precise geography, the German experience is complete.



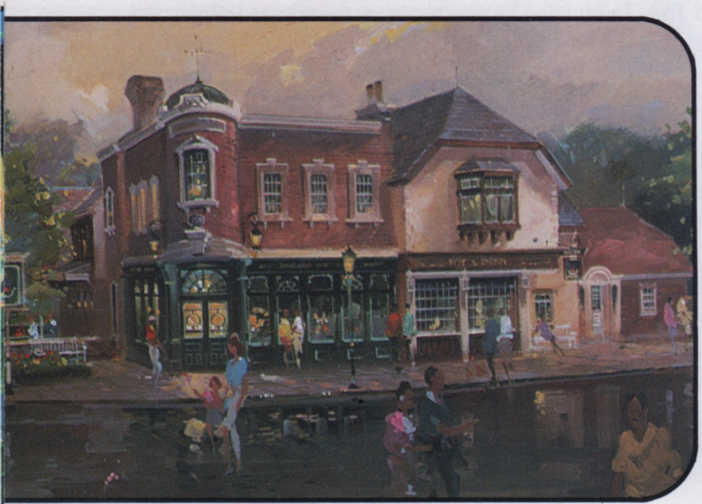


Japan

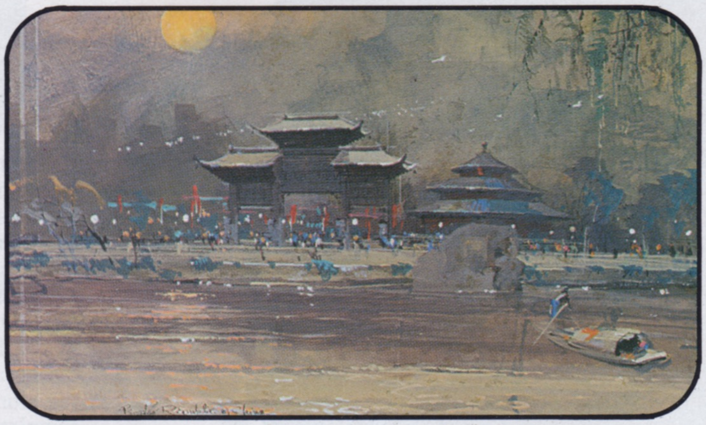
Although all the World Showcase pavilions are set around the huge manmade lagoon, the Japan pavilion includes a replica of the ancient Itsukushima shrine on an island in what seems to be the Inland Sea. A traditional entrance gate of honor is flanked by a five-story pagoda, whose ascending levels represent the elements from which Buddha believed all things in the universe were created: earth, wind, water, fire, and sky. As guests walk around the formal square, they're delighted by the Japanese garden that provides an oasis of serenity. A teahouse looks down on this peaceful scene, and across towards the castle that evokes Japan's feudal period.

United Kingdom

Even if you've never been to Britain, you'll instantly recognize the United Kingdom pavilion as the essence of the Empire, for as one British wit said over a century ago, "What two ideas are more inseparable than beer and Britannia?" The Disney Imagineers have taken this idea quite literally, and the U.K. pavilion begins and ends with a pub. In Britain, a "local" is a combination of clubroom and town hall, where good conversation, comradeship, and a generous portion of pub grub are made just a tad more tasty by the addition of a pint of bitter or a large lager.



Roaming the grounds of the British pavilion puts one in the path of equal parts of Dickensian charm and the panoply of British history. From High Street to Tudor Lane, each building also contains striking samples of well-known British merchandise—from simple biscuits to luxurious Royal Doulton china—and these wares become increasingly sophisticated (and expensive) as you proceed through the pavilion. Everything is here, from Ann Hathaway's Cottage in Stratford-upon-Avon to touches of Belgrave and Bedford Square. But all paths lead to "Britannia Square," the kind of green oasis that is always such a pleasant surprise on a walk through London. One side of Britannia Square is framed by a group of two-story, late Georgian row houses. So whether it's a cashmere sweater or a coat of arms or beautifully crafted British toys that you most covet, or if you prefer just a leisurely stroll through a pastoral British scene, this is the perfect place to enjoy an atmosphere that's unmistakably English.



China

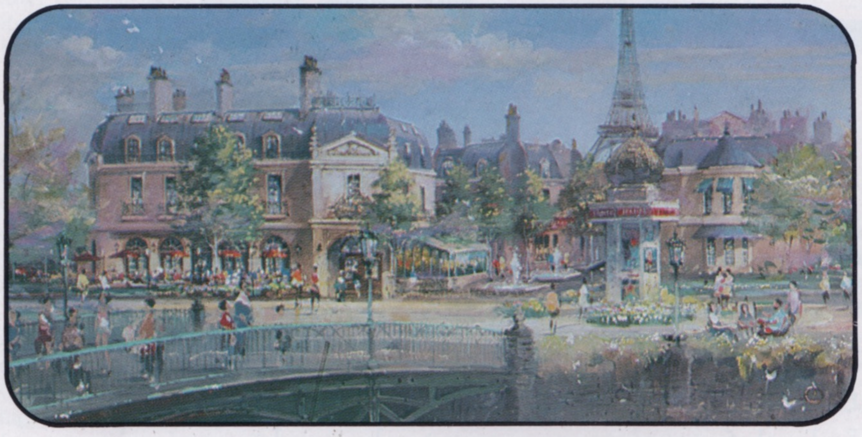
Creating the film that's the prime element of the China pavilion was both a logistical and technological challenge of colossal proportions. Though the Chinese government officially supports its pavilion, it still would not permit the Disney film crews to shoot their own aerial footage. Instead, Chinese cameramen flew each "mission," first recording what the Disney director wanted on videotape. If this initial tape footage was acceptable, the director would authorize retaking the shot on film. Though a tedious and time-consuming process, the result was well worth the effort, for it provides a view of the People's Republic of China (and its people) that's never been seen before by any American—certainly not on a 360° CircleVision screen.

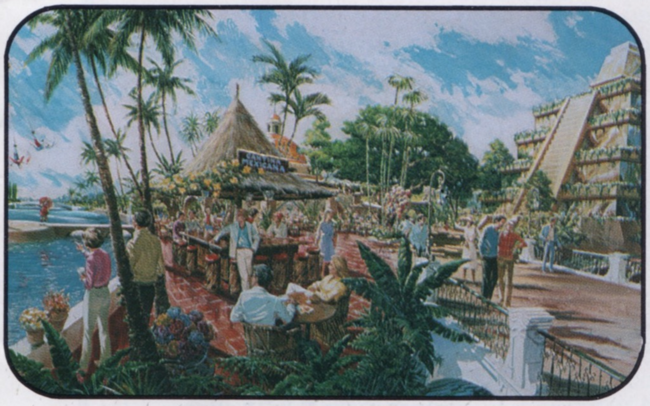
Canada

The pavilion that represents our closest northern neighbor comes complete with a 30-foot waterfall, a hotel patterned after Ottawa's *Chateau Laurier,* and a 360° CircleVision film that captures the look and feel of Canada as it's never been seen before. Be especially careful during the segment showing the chuck-wagon race at the Calgary Stampede: the sensation that you're about to be run over is nearly overpowering. Victoria Gardens provides a replica of Canada's most spectacular floral extravaganza, and there's also a Canadian restaurant serving everything from maple-syrup pastries to beef-and-pork pie. Visitors will surely leave humming "Oh, Canada."

France

Walt Disney World's reputation as a great place to dine is sure to get a big boost from the fine French restaurant here that's under the personal direction of a trio of 3-star French chefs—Paul Bocuse, Gaston LeNôtre, and Roger Vergé. The menu features fresh foods from Florida, and one of these famous *cuisineurs* will be in attendance at all times. Their bastion of haute cuisine will be supplemented by a less formal café, and a broad-screen film featuring the classic music of French composers also will play an important part in transmitting the *élan* of France.





Mexico

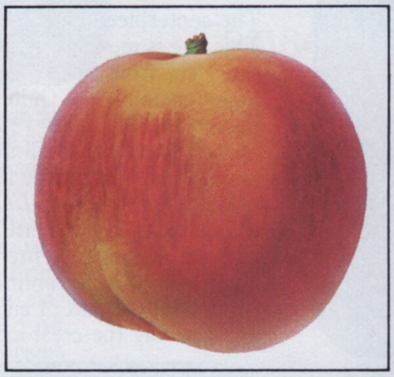
Unique among World Showcase participants, the Mexican pavilion is entirely enclosed except for an outdoor café and the pyramid that is its dominant architectural element. This allows the Disney designers to create a sort of perpetual twilight, the most dramatic possible light under which to view the spectacular artifacts and archaeological reproductions. There's even a Mexican village inside the pavilion walls, not unlike the old settlement of Taxco, with its population of craftsmen and strolling mariachis. A "time tunnel" ride-through attraction, El Rio del Tiempo, permits visitors to pass from the Mexican past into the present, where a broad spectrum of native dances provides a unique perspective on Mexico's heritage.

Italy

The centerpiece here, as in most Italian villages, is a piazza. This one is modeled after fabled San Marco in Venice, and a canal cut from the World Showcase Lagoon heightens the Venetian ambience. Quite extraordinary replicas of the Doge's Palace and the 1,000-year-old Campanile are the most notable architectural landmarks. After a leisurely tour of the piazza—authentic save for the absence of pigeons—it's possible to sip espresso in *L'Originale Alfredo di Roma Ristorante,* or to shop in a Northern Italian market square. *Trompe l'oeil* wall paintings fool the observer's eye into seeing court musicians or a Florentine landscape, and there's a sense of being totally a part of an ever-changing Italian street scene—just the way the creators dreamed.

CONSIDER THIS SMALL MIRACLE.

SOMEONE PLANTS a seed, knowing the time is right. The rest must be left to good fortune and the elements. Many years later, with care and knowledge, there will be a season of harvest. The miracle of growth has been occurring for millions of years, but it still remains a miracle.



This simple process has linked man to the earth since the beginning of their time together. And it is also a process we have been intimately involved with for over eighty years.

Our understanding of growth has made our name the standard of quality in millions of homes throughout the world. It is our goal to continue to understand the food needs of our age, and respond to them.

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THE STANDARD OF QUALITY

Road Food

A carful of creative snacks for traveling with kids

By Ann Pleshette

Present the average parent with a choice between three hours in a car with a hungry child and three hours undergoing the Chinese water torture, and you can bet that the water torture will win. That's because there's nothing quite as irritating as the questions whined ten minutes after the seat belts click shut: "How much l-o-o-o-nger, Dad?" "How long before lunch, M-o-m-m-y?"

There are several ways to deal with the hungry child syndrome—car games, tranquilizers, corporal punishment—but the best solution is to have on hand an ample supply of fun-to-eat snacks, not the usual bags of potato chips and overstuffed sandwiches, but imaginative, nourishing, easy-to-prepare treats.

One important advantage of making your own road food is the money and time you'll save eating en route. Given the price of food at most highway lunch spots, your homemade fare can save you a bundle—at least enough for a second pair of Mickey Mouse ears.

The only real challenge is to plan the kinds of food that will not leave your car interior looking like the bleachers of a baseball stadium at the close of a game. Snacks that crumble, drip, squash, spill, or that provide a potential arsenal of pits to aim at younger siblings are definitely out.

Small sandwiches, made of thin bread slices that are then cut into sections, are easier for children to handle than thick, crusty rolls. A pita-bread pocket or a soft hot dog roll is more manageable and fun for on-the-road picnics. Mild-flavored fillings that are low in salt content are better than spicy, thirst-producing spreads, and thermoses of fruit juice have it all over soft drinks for getting the most nutrition for your money.

Whatever you decide to pack, be sure to bring along damp washcloths (pack them in small plastic bags), sturdy plastic utensils, napkins, and plastic or paper bags for a neat cleanup. Of course, there's no such thing as totally crumb-free road food, so if you have a car vacuum, bring it!

PLEASING PACKAGES

- Bag the family's favorite sandwiches and a surprise snack in individual HOBO PACKS: bright calico kerchiefs tied up tight.
- Save coffee tins for your next car trip. Wrap the outside in pretty paper or write a message on plain paper for each child, and wrap it around the can. Then line your CANNED GOODIES with plastic wrap and fill with a road-food picnic.

HOMEMADE MUNCHIES

2 tablespoons vegetable oil
¼ cup peanut butter
Pinch of salt
1 cup bite-size shredded rice biscuits
1 cup bite-size shredded wheat biscuits
1 cup thin pretzel sticks
½ cup peanuts
½ cup raisins

In a large skillet, stir the oil and peanut butter over moderate heat until blended. Add salt and remaining ingredients. Stir about 10 minutes or until the cereal is well coated and crisp. Spread on paper towels to cool. Makes about 4 cups.

BACON-AND-EGG-BOATS

6 hard-cooked eggs, chopped
4 slices bacon, crisp-cooked and crumbled
Salt and pepper to taste
1/3–1/2 cup mayonnaise
2 tablespoons chopped fresh chives or parsley

Combine ingredients. Fill 4 hot dog rolls. Cut in half. Makes 8 small boats.

PITA POCKETS

4 pita breads
2 7-ounce cans tuna, drained
½ cup chopped fresh dill or parsley
¼ cup chopped sweet red pepper
2 tablespoons lemon juice
½ cup mayonnaise
2 teaspoons mustard
1 teaspoon curry powder
Salt and pepper to taste

In a medium-size bowl, mix all ingredients. Taste for seasoning. Stuff pita breads with mixture. Makes 4 sandwiches.

SWEET CHEESE CUTOUTS

10-12 slices of raisin bread
1 6-ounce package cream cheese
½ cup strawberry jam
4 tablespoons milk

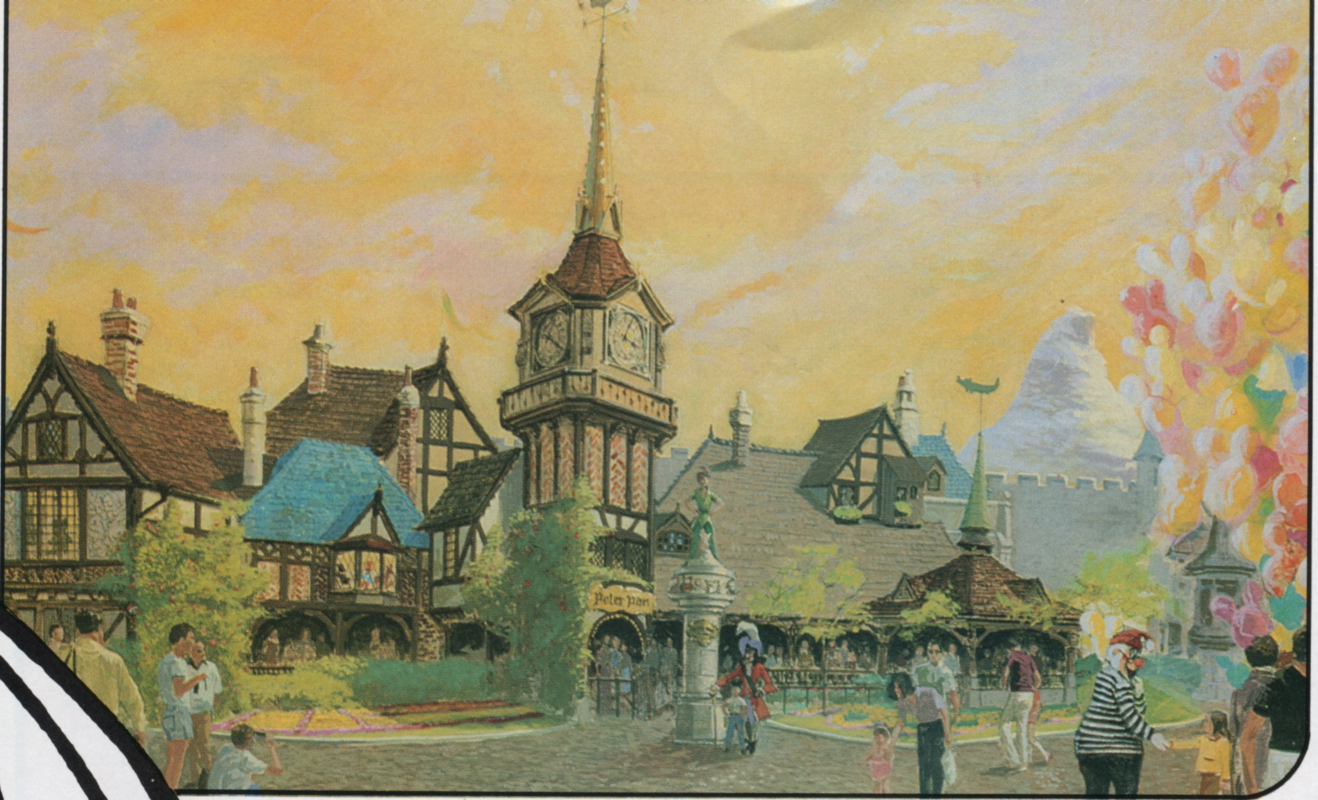
Beat together cream cheese, jam, and milk. Spread on thin slices of raisin bread. Cut into different shapes with cookie cutters. Makes 4–6 sandwiches.

GRAPES 'N' NUTS

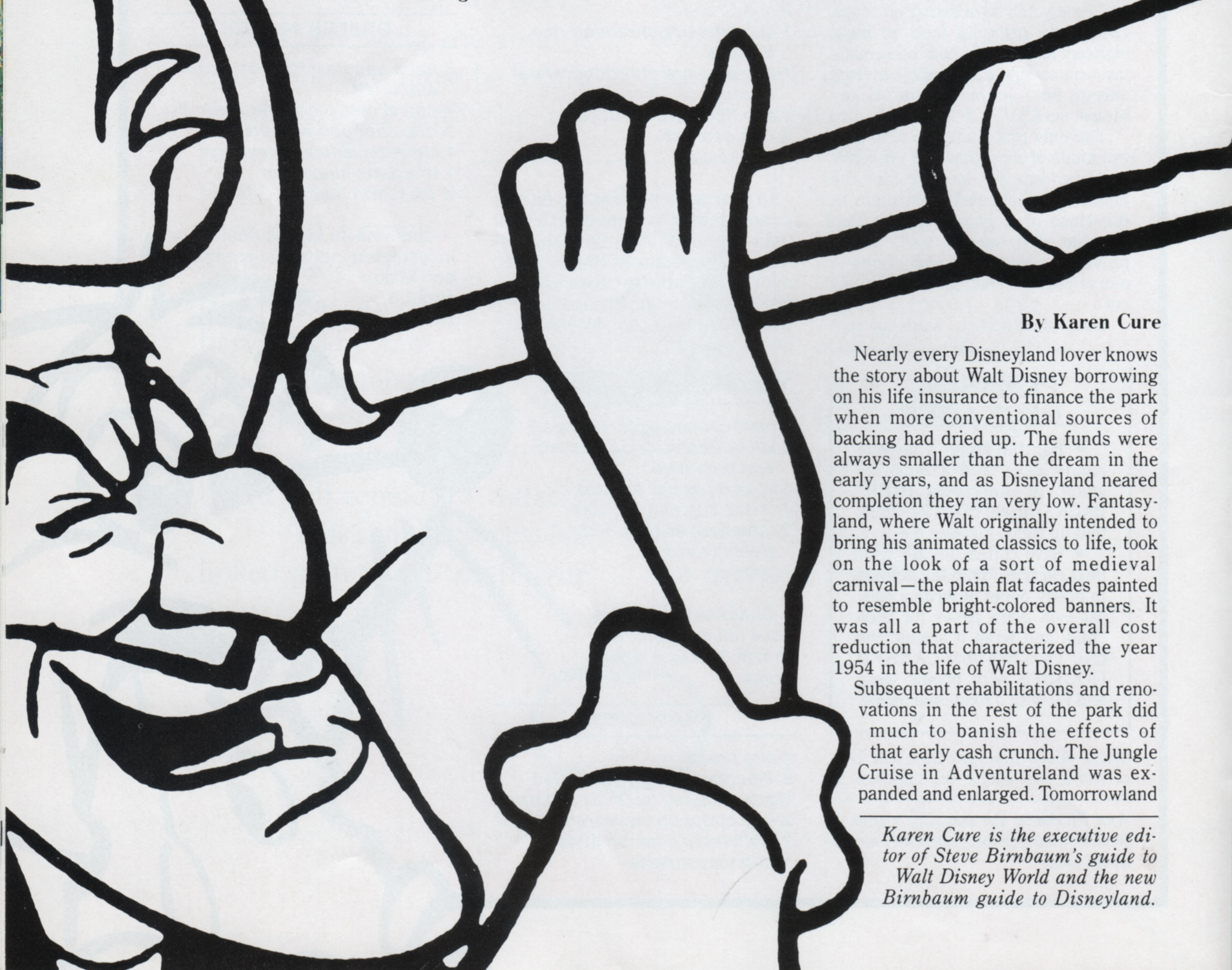
3 cups seedless grapes, washed and dried
½ cup sliced, blanched almonds
½ cup chopped walnuts
1 cup vanilla-flavored yogurt
1 teaspoon cinnamon
¼ teaspoon nutmeg

Combine all ingredients. Pack in insulated individual containers. Makes about 6 servings.

Ann Pleshette, an associate editor of Redbook *magazine, frequently writes about food.*



Peter Pan Flight



By Karen Cure

Nearly every Disneyland lover knows the story about Walt Disney borrowing on his life insurance to finance the park when more conventional sources of backing had dried up. The funds were always smaller than the dream in the early years, and as Disneyland neared completion they ran very low. Fantasyland, where Walt originally intended to bring his animated classics to life, took on the look of a sort of medieval carnival—the plain flat facades painted to resemble bright-colored banners. It was all a part of the overall cost reduction that characterized the year 1954 in the life of Walt Disney.

Subsequent rehabilitations and renovations in the rest of the park did much to banish the effects of that early cash crunch. The Jungle Cruise in Adventureland was expanded and enlarged. Tomorrowland

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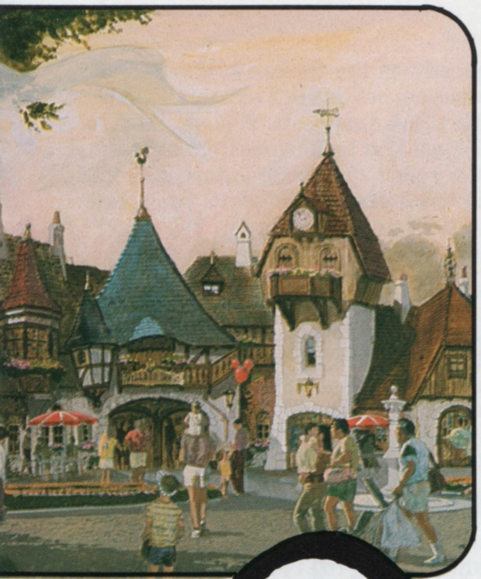
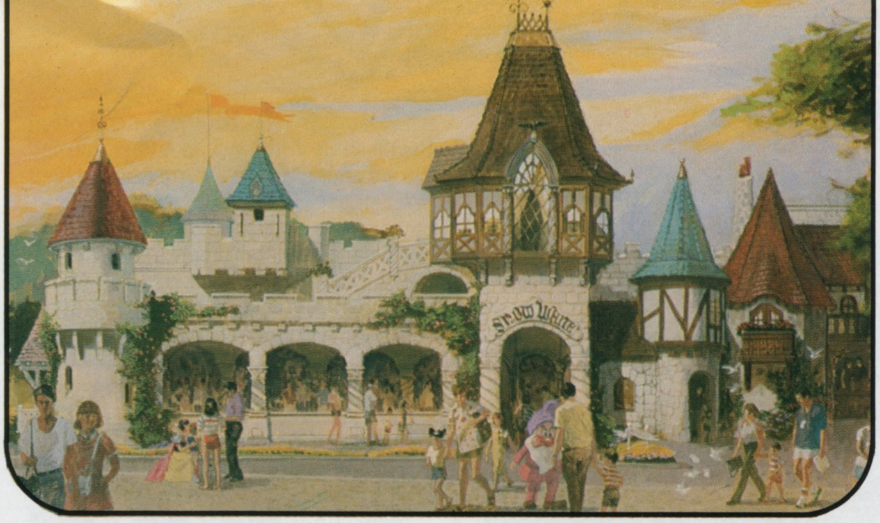
Karen Cure is the executive editor of Steve Birnbaum's guide to Walt Disney World and the new Birnbaum guide to Disneyland.



Village Inn Restaurant



Snow White's Adventures

Focus on Fantasyland

was totally redone. New attractions were added; old ones were replaced with far more elaborate shows. The borders of the original Frontierland were stretched to embrace the first New Orleans Square, and then Bear Country—each lusher and more evocative, it seemed, than its predecessor.

In recent years, Walt Disney Productions' attractions-research-and-development arm, WED Enterprises, has been hard at work on Tokyo Disneyland, slated to open during mid 1983, and on the $800 million Epcot Center at Walt Disney World, scheduled to open October 1, 1982. But Fantasyland's banners and pennants remained as simple as ever, and visitors who dismissed the area as little more than a custom-made kiddieland saw few signs that the decision makers in the Disney design organization disagreed with their opinion.

That is, until early 1982. To honor the sixtieth anniversary of the debut of animation, work began on a whole new Fantasyland. The Fantasyland Theater ceased to exist altogether and Snow White's Adventures closed down. A high plywood barrier painted pink and lavender surrounded King Arthur Carrousel. Posters made the proper apologies to guests, and Disneylanders showing VIPs around the park could be heard explaining that Fantasyland didn't *always* look this way.

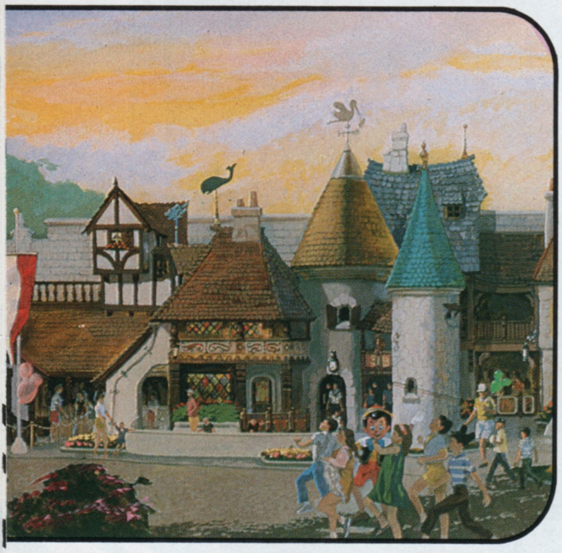
THE BEST IS YET TO COME

What both sets of apologies fail to convey is the incredible scope of the changes: this reconstruction project promises to turn Fantasyland into one of the very best parts of the park. Anyone who ever *really* wanted to see fantasy realized will rejoice that circumstances conspired to postpone the remodeling as long as they did. For the two big new Disney projects mentioned above brought about the development of new technology and special effects that were just not available even as recently as 1980—fire that looks authentic, waterfalls that don't get you wet, a moon that shines eerily real, a sea that seems to ebb and flow, a queen who turns into a hag, and a boy who grows donkey ears before your eyes—not to mention stars that twinkle like pixie dust, and pixie dust that sparkles like fireworks. Except for the fiber optics—tiny fibers of glass that transmit light used for the glitter and stars throughout—most of the methods used to create the effects are relatively simple. To make fire, for instance, a condenser blows out a cloud of steam, and a projector aimed at this "screen" beams the proper image. Producing a waterfall is only a bit more involved: vapor spewed out from high above is sucked straight downward by a vacuum below, a projector shines a picture of a cascade from behind, and a tape provides the sound effects. Scrims and lights, sheets of glass and rippled plastic, and mirrors provide the other images.

The time and experiments with these materials in the combinations necessary to make the effects believable are expensive. The cost of the Fantasyland project is estimated at nearly $36 million, more than double the initial cost of Disneyland when it opened in 1955. The bulk of the work for the new Fantasyland will be completed by the summer of 1983.

THE INSIDE STORY

About $4 million, give or take a million or so, will be spent on each of four familiar attractions—Peter Pan Flight, Snow White's Adventures, Mr. Toad's Wild Ride, and Alice in Wonderland (which won't be completed until 1984)—plus a brand-new attraction called Adventures of Pinocchio. The medieval fair will yield to a quaint town similar to the Pinocchio Village viewed from the Storybook Land canal boat ride. It will be modeled after the present Merlin's Magic Shop building, a European-style cottage with shutters, leaded glass windows, pretty geranium-edged window ledges, and sturdy chimneys. Toad Hall will be Tudor-style, complete with towers and turrets, all framed by formal gardens with poodle-shape trees. The Peter Pan attraction boasts another English facade, and the one for Snow White will be housed in a slightly



Adventures of Pinocchio

foreboding castle. Old World is the mood here—and the atmosphere is straight out of a storybook.

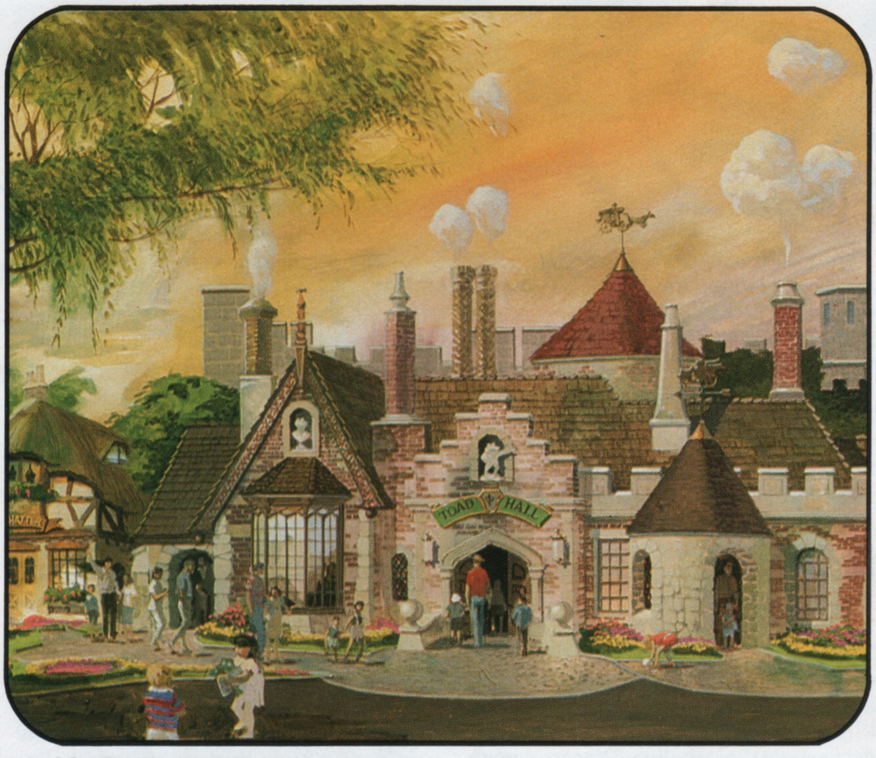
The interiors of the shows have been designed as three-dimensional renditions of Walt Disney's films—*Peter Pan, Snow White, Ichabod and Mr. Toad, Alice in Wonderland*, and *Pinocchio*. If the attractions don't always follow the familiar story lines precisely, as in the Adventures of Pinocchio, then at least they show off the characters and capture the proper mood. The scenes themselves may come as no surprise to those already familiar with the present attractions, except that they should all be a bit more dramatic and evocative. For instance, the Seven Dwarfs' cottage at the beginning of Snow White's Adventures is set in a wonderfully detailed forest that looks as if it goes on for miles.

A WORLD OF ILLUSION

Most of the dazzle inside will come from the special effects. In Mr. Toad's Wild Ride, for instance, visitors travel *through* what seems to be a fire blazing in the hearth. In Peter Pan, there's a London Town as close to perfection as it could be made by using an enlarged map of that city as a model. There are little headlights on the streets below, and straight ahead are what seem to be lovely clouds, illuminated by the glow of a big moon. The island is surrounded by an ocean that ebbs and flows like the sea itself and by a heaven full of tiny, twinkling stars, and the blackness seems to stretch into infinity. The volcano sends out puffs of steam; the lava on its sides really glows. Little clouds of smoke rise from an Indian campfire. After Peter Pan vanquishes Captain Hook, the familiar pirate-ship vehicles fly you through what looks and sounds like a real waterfall. And then, just before heading into the unloading area, there's a rainbow as transparent as the real thing; and off in the distance you see Tinker Bell turning the pirate ship into a mirage of golden pixie dust.

In Snow White's Adventures, the Wicked Queen becomes a frightening old hag before your very eyes. Her bony arm tempts you with a poisoned apple—but when you reach out to take it, you touch only thin air. In the Seven Dwarfs' mine, the jewels really glow. And in the Frightening Forest, the trees reach down to grab at you, crocodiles snap, and bats dive through the air above.

The new Pinocchio show, a sort of drama that reveals the consequences of not choosing the right path, begins and ends in a friendly little village. In between, Jiminy Cricket, conscience personified, is there to show the way, but you seldom follow the correct path and must learn the consequences of your mistakes the hard way. Pleasure Island, any youngster's idea of heaven, full of fireworks and candy Ferris wheels, turns out to be a very dangerous place. Tobacco Row is sordid; Stromboli actually tries to put you in a cage; and Monstro the Whale almost swallows you up. Thus one learns to let conscience be your guide.



Mr. Toad's Wild Ride

Peter Pan may be the "beautiful" attraction in the new Fantasyland quintet, but the Adventures of Pinocchio is the longest and boasts one of the most glorious special effects: At one point, the Blue Fairy appears, as wraithlike and ghostly as the figures in the Haunted Mansion, but covered with tiny sparkles. Then she disappears. And as she does, the sparkles melt—first from her head, arms, and torso, then from her skirt, until all that remains is a pile of pixie dust, twinkling on the floor.

DON'T STOP THE MAGIC

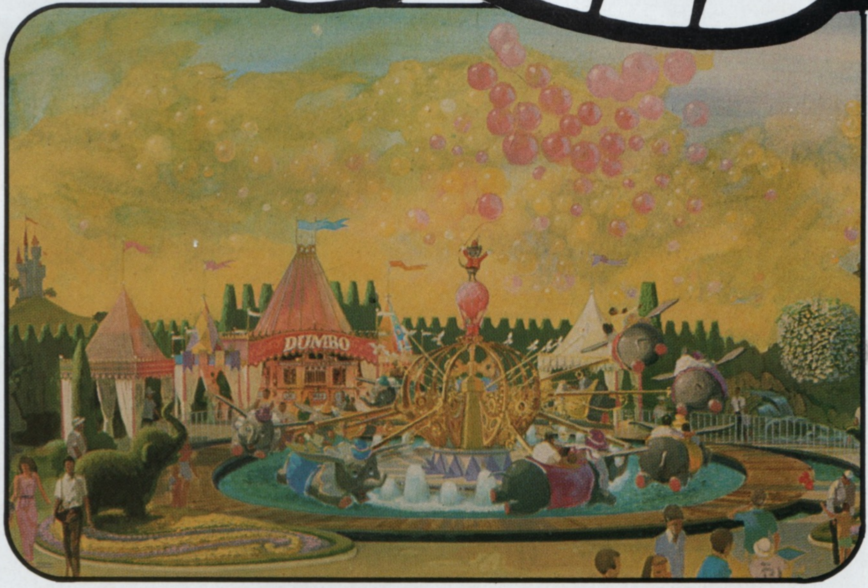
That vision alone makes the 18 months of construction and the long years of waiting worthwhile. But there are thousands of small details to make sure that the magic doesn't stop when you leave the show. Walt once said, "The day we forget the details is the day that Disneyland stops being Disneyland." And so there are blocks and toys sitting on the windowsills of the Darling home, which houses the Peter Pan Flight, and there are weathervanes turning atop the turrets of Toad Hall. Outside Snow White's castle, the Queen is scowling down from the heights. The guest waiting areas are far smaller than at Big Thunder Mountain—but they're almost as absorbing: while you're waiting to board, the route winds through Toad Hall's formal gardens, a castle dungeon, and a small, old-fashioned village. King Arthur Carrousel was moved a mere 20 feet to the northwest—a minor distance that required major efforts from all sorts of heavy machinery and dozens of specialists—all so that it could be framed in the archway as visitors approach Sleeping Beauty Castle. The once unimposing Mad Hatter Shop is

being transformed into something that looks like the rabbit hole in *Alice in Wonderland*. Furthermore, the present food stands are making way for a big new restaurant that will look very much like Geppetto's toy shop in Storybook Land and as much like a European peasant cottage as any spotlessly clean, well-varnished dining facility ever could.

The Dumbo ride, a very important part of every youngster's visit to Disneyland, will take on the appearance of an entertainment designed for a Victorian-era Crystal Palace, all curlicues and gingerbread, a sort of old-fashioned kinetic sculpture with weights and counterweights that promise to make the assemblage as endlessly fascinating for adults as it already is for their wide-eyed offspring.

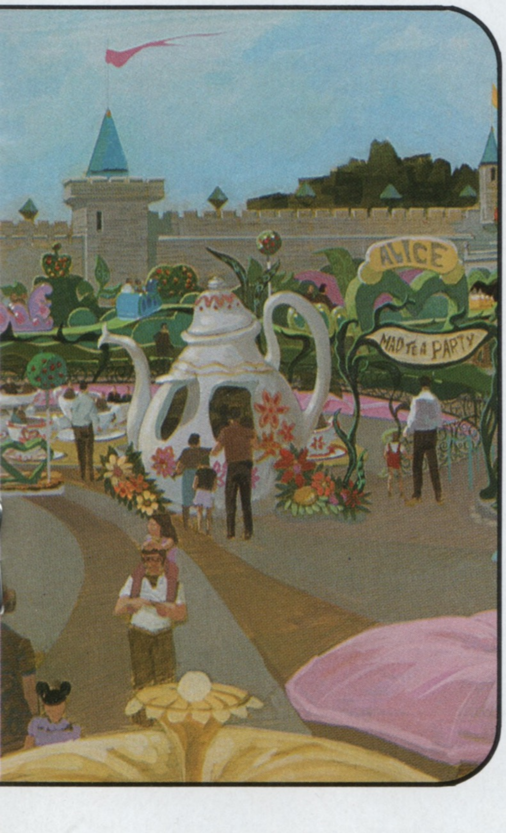
The change from medieval carnival to Old World community will not be easy. The attractions in the western half of the land—Snow White, the Fantasyland Theater, and King Arthur Carrousel—will be closed for varying lengths of time, and then most of the eastern area—that is, Peter Pan and Mr. Toad—will be razed. For a short period of time between the completion of the west area and the commencement of the east area, *all* of Fantasyland's central attractions (except Alice in Wonderland) will be under construction and also, briefly, the Skyway, usually a one-way ride, will be available only for round trips. The whirling, spinning Teacups so beloved by the 9-to-20-year-old set gave up their place to the Carrousel early in the process, and will not reappear until the completion of the Alice in Wonderland area in 1984. And when they do, it will be on the site of Skull Rock and the Pirate Ship, both of which, after much discussion among designers, are going into storage. The Tinker Bell Toy Shop and the Arts and Crafts shop may see some changes as well.

Skeptics will bemoan every step, and the nostalgic may reminisce. But even the naysayers will have to concede that Fantasyland has finally come into its own. It is sure to become—as some Disneylanders have called it—"the happiest land of all." ☐



Dumbo's Flying Elephants

Alice In Wonderland



Behind the Scenes

Walt Disney's Romance With The Rails

By Margery Stein

In the early years of this century, great steam-belching, bell-clanging locomotives blazed across the open plains of the Southwest, promising glory on the rails to every schoolboy who stood waving alongside the tracks. The music of those fabled "iron horses," their whistle blasts, the far-off clickety-clack of their wheels, lives on today mostly in memory and song—and at Disneyland and Walt Disney World.

Those trains of yesteryear so inspired the young Walt Disney that he decided to capture their magic for all time in his parks—not as some dusty exhibit of faded relics, but as living, smoke-snorting engines that whisk visitors through backwoods rivers, past frontier settlements, and on into mountains and wild bear country. The 1½-mile train trips are a natural outgrowth of Disney's lifelong romance with the rails.

GETTING INTO TRAINING

During his boyhood in Marceline, Missouri, Walt Disney became fascinated as he watched the gleaming locomotives and freight trains cross the prairies. Then, in 1917, his own railroad career began when he got his first job—as a "news butcher" selling candy, magazines, and newspapers on the Kansas City line near where he was born. He turned out to be his own best customer, making barely any money. But he was always willing to bribe the engineer with tobacco in exchange for the view from an upper berth in the coal car.

Walt Disney left for Hollywood in 1923, but his enthusiasm for life on the rails remained. A few years later he got involved with model railroads when he built a Lionel train layout for a nephew's Christmas gift. Soon after, he had his first hands-on experience with a life-size steam train: he spent an afternoon running the one-inch scale railroad that belonged to Dick Jackson—the so-called dean of steam miniature railroaders in Southern California—and became an instant devotee.

"Walt always was interested in people's hobbies," says Bill Cottrell, his brother-in-law, "and when he began to think about building his own steam model railroad, he discovered that several of his employees were railroad hobbyists." There was Ward Kimball, one of the studio's top animators, who kept the full-size, narrow-gauge Grizzly Flats Rail Road (circa 1881) in his backyard in San Gabriel; and Ollie Johnston, another animator, who had a one-inch scale Pacific-type railroad, the La Canada Valley Line. Walt would go out and ride around with these two, and his decision to build his own line was no doubt inspired by that experience.

WHAT WALT WANTED

In planning his own train, Disney inspected and operated a few other railroads before deciding on a 1½-inch scale, 7¼-inch gauge (a standard miniature railroad gauge) as most appropriate for his Holmby Hills estate: it was the smallest size that was still comfortable to ride. Unfortunately, there was no standard equipment available in that size, and Disney couldn't find anything else that suited him. So he studied the books and photographs of early American railroads supplied by Ward Kimball, Dick Jackson, and Gerald Best (of Warner Brothers sound department), also a well-known railroad historian and live-steam buff, and he did extensive research in libraries and rare-book shops throughout the country. Finally, from this mountain of raw data, plus blueprints from old Southern Pacific Rail Road files, he chose a picture of the one he wanted: Central Pacific Rail Road No. 173, a typical diamond-stack locomotive built in Sacramento, California, in 1872—one of the first locomotives made on the West Coast.

He obtained the original blueprints from the offices of the Southern Pacific, and in September 1948 Ed Sargeant, a mechanical draftsman at the Disney Studio with years of experience building miniature steam locomotives, began working on drawings for Miniature No. 173. Two other Disney employees, Ray Fox and George Bauer, made the patterns in the studio prop shop, while castings and fittings were fashioned in the studio machine shop by the department head, Roger Broggie (who was to become a guiding force behind the creation of the Disneyland and Walt Disney World railroads), along with three other Disney workers—Gene Foster, William Gillis, and Dick Van Every. Working part-time in the shop, these six men put together the locomotive and tender in about a year. The train was ready to steam off on December 24, 1949.

IN THE BACKYARD

Walt Disney himself was intimately involved in the building of his little Carolwood Pacific (named after Carolwood Drive, where he lived). Roger Broggie taught him how to run a lathe, and he built the whistle, flag stands, and handrails on it. "Walt had his own bench and tools, and he'd come down and work at night," says Broggie. "He was a perfectionist in everything he did or wanted to do—and he wanted an exact reproduction of the full-size 1872 locomotive No. 173."

Great care also went into planning and laying the half mile of track in the Disney Holmby Hills backyard. So as not to disturb his neighbors with the train's daily travels, Walt had portions of the land raised, tunnels dug underground, special shrubs planted, and power lines relocated. He had designed a 90-foot tunnel with an S-curve and, although it proved troublesome, he was determined to have the curve—that way, when the train went into the tunnel, it was in complete darkness, giving the ride a bit of a thrill. "I was out there helping him lay the track when they were building it," says Harper Goff, another railroad buff and Disney colleague who was closely involved in the development of Disneyland. "There were all kinds of problems, and the contractor thought he'd be helpful and, you know, score a few points with Walt. So he said to him, 'Mr. Disney, this is turning out to be very expensive. I'll tell you how you can simplify it and save money: make the tunnel straight or with a mild curve.' Walt looked at him long and hard and raised one eyebrow the way he always did. 'Do you think,' he finally said, 'that if I wanted to save money, I'd be engaged in building this complicated railroad around my house?' The contractor was taken aback, of course—and the tunnel was built just the way Disney wanted it."

Disney named the locomotive of the Carolwood Pacific the *Lilly Belle*, for his wife. (The original engine, along with several of the cars, now resides at Walt Disney World in Orlando, Florida.) In May 1951 the final strip of track was laid, and from then on a favorite Disney pastime was piloting friends around on the train—which consisted of a one-

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Margery Stein is an associate editor of Diversion *magazine.*

eighth-scale locomotive, six gondolas, two freight cars, two cattle cars, and one red caboose lovingly made by Walt himself. The track was laid out in a scenic pattern of trestles and tunnels along the edge of a canyon wall, and he carefully planned the landscaping along the route.

FULL STEAM AHEAD

It wasn't that great a leap from the little backyard train to the bigger version in the park. Walt's initial idea was to create a small family-style amusement park across from the studio, with a miniature train to link the two. His plans for Disneyland underwent many changes, but he persisted in his notion of a train that would circle the park.

The *Lilly Belle* served, appropriately, as the model for the first two locomotives on the park's Santa Fe and Disneyland Railroad (the Santa Fe was a park sponsor until 1974; then its name was removed from the line, and the trains became simply the Disneyland line): the *C. K. Holliday*, a diamond-stack locomotive, was named after the founder of the Santa Fe Railroad, and a capstack locomotive was called the *E. P. Ripley* after an early president of the Santa Fe.

"It was Disney's inspiration to make his railroad a lot larger in scale than in an ordinary amusement park," says Ward Kimball. "He'd seen my full-size trains, and he wanted his to look full size without actually being that big." How did they get the exact proportions? "We took the *Lilly Belle* and blackboarded it," says Roger Broggie, "blew up the little locomotive by drawing a full-size car on the wall." Next a plywood mock-up was made, large enough for a man to walk through comfortably; and when it was determined that a six-foot door provided adequate entry space, the rest of the design—roof, sides, and wheels—was adapted accordingly. The final wheel spread became 36 inches, very nearly the same as the narrow-gauge railroads of old, and the trains were built to five-eighths scale with a 4-4-0 wheel arrangement: four wheels in front, four drivers, and no trailing truck or tender.

The first two trains in the park, a freight-type named the Western Holiday Special and an 1890s passenger train, also were built in the machine shop at the Disney Studio. The freight train consists of five open cars with passengers facing toward the park. "At the start, Walt wanted to have an authentic cattle car on the freight train," says Ward Kimball. "But the insurance company wouldn't allow people to stand because they'd be thrown forward and might hurt themselves." As for the passenger train, five of the six cars are no longer in use. "The enclosed cars took a long time to load," says Bill Cottrell, "and it was difficult to see out of their framed windows."

PARLOR CAR PAR EXCELLENCE

One car from the passenger train was, however, returned to the rails in 1976: the old observation car, considerably refurbished, became the elegantly dressed-up *Lilly Belle Bicentennial Special and Presidential Car*. Celebrities tour the park in it—on crushed-velvet chairs that seat 16, surrounded by silk roses, live palms, and stained-glass skylights.

Although the wheels, frames, and boilers were actually built by outside contractors, every detail was meticulous-

ERNEST S. MARSH
SANTA FE & DISNEYLAND R.R.

ly designed and rendered in the machine shop at the Disney Studio between 1954 and 1955. Final assembly of the engines was then done at the Roundhouse—where the trains are kept at night—in the months before the park opened in 1955. On opening day, Walt was behind the throttle for the first trip.

Because the railroad immediately became one of the top attractions in the park, two more locomotives and three trains were added to the line. Of the new engines, the first, called the *Fred G. Gurley* after a Santa Fe board chairman, was located by Gerald Best and became part of the line in 1958. Originally built in 1894 by the Baldwin Locomotive Works of Philadelphia, it had been used to carry sugarcane from three plantations over the Lafourete Raceland and Longport Railway in Louisiana to shipping docks in New Orleans. The *Ernest S. Marsh*, added in 1959, was also named for a Santa Fe president. Built by Baldwin in 1925, it was reclaimed from a New England lumber mill. Under Roger Broggie's direction, both engines were dismantled, stripped of old paint and rust, cleaned, and completely restored and rebuilt for about $50,000—half the cost of locomotives built from scratch.

The three new trains each have five open-air touring cars. The Excursion Train, added in 1958, is modeled after the "Narragansett cars" that took travelers in the eastern United States on excursion trips in the late 19th century; it was built especially to take park visitors through the Grand Canyon Diorama. In 1966 two Deluxe Holiday Specials were added, the *Holiday Blue* and *Holiday Green*, one as a replacement for the retired passenger cars, the other as an additional train.

ONCE AROUND THE PARK

The trains—no more than three at a time—make their 18-minute circuit around Disneyland three times an hour, steaming along at 10 to 15 miles per hour. As of 1981, they have carried about 100 million passengers and driven about 450,000 miles. The trip begins at the Main Street depot, goes through New Orleans Square, and stops for the train to take on water at Frontierland station. Moving past Indian villages and frontier forests, it skirts Fantasyland, reaches a flag stop at Tomorrowland, skims along the rim of the Grand Canyon, and then journeys back 200 million years to the "Primeval World" of prehistoric beasts before returning to turn-of-the-century America.

A similar grand circle tour of the Magic Kingdom is made by the four trains at ten-year-old Walt Disney World Vacation Kingdom in Florida. These steam locomotives were unearthed by Roger Broggie and his scouts in Merida, Mexico, in 1969, where they were about to be abandoned after hauling sugarcane for the United Railways of Yucatán. The *toros de fuego*—"fiery bulls," as the Mexicans called them—were all built by Baldwin between 1902 and 1928 in the United States. Smoke blackened and beaten up when they were found, the engines had also been used to carry freight and passengers through the Mexican jungles and across the countryside.

Before they could be put into Disney service, the engines had to be totally overhauled and renovated. They were loaded onto five railroad flatbeds and shipped 700 miles to the Tampa shipyard to be restored. "We questioned the security there," recalls Broggie, "so the Mexicans furnished shotgun riders to Texas. The train was so interesting to railroad buffs—a train hauling a train—that they kept track of it all across the country. Amazingly, it went all the way to Tampa without incident—and then someone stole a number plate the night before they took it into the shed."

Renovation of the tenders and engines, virtually bolt by bolt, cost about $125,000 apiece. Five open-sided passenger cars were built for each train as well. George Britton, maintenance head, who worked on the trains, says, "The engines were torn apart, wheels sandblasted, new wheels ordered, and we put on 'gingerbread'—bells, flag holders, handrailings, headlights—to dress them up." It took six men about a year and a half to complete the first one, also named the *Lilly Belle*. The sister engines *Walter E. Disney* and *Roger E. Broggie*—which were manufactured together in 1925 and, by coincidence, had remained together for 50 years—followed about a year later. And the *Roy O. Disney*, a 1916 steamer named for Walt's brother, was the last to roll out of the yard. In contrast to the 20-ton engines at Disneyland, these locomotives weigh 35 tons each: because Walt Disney World is more spacious, the greater distances require more horsepower. Operating at speeds of 10 to 12 miles per hour, they make a round trip through the park in 15 minutes, over the same three-foot narrow-gauge track as in Mexico. Since the park's opening on October 1, 1971, they have hauled over 42 million visitors.

The trains at both parks are the first things to start up in the morning and the last to shut down at night. The brass work is hand polished every day, and each evening the machine-shop crew in the Roundhouse gives the trains a thorough inspection, cleaning, and lubrication, and makes any necessary repairs. The engines are steam cleaned every week, and once a year each one is dismantled, totally overhauled, and repainted. Because of such careful attention, the trains have lost scarcely any operating time in their long careers.

So these steam engines that Walt Disney loved so much roll endlessly on, almost indestructible, huffing and puffing into the Main Street depots with their wheels flashing and headlights flickering. Then they move out again into the reaches of the Magic Kingdoms, to places and spaces out of time. □

Quite A Character

Gene Shalit Interviews Mickey

This Christmas, Mickey Mouse returns to the screen in his first starring movie role since 1952. In anticipation of that event, we got together over a couple of cheese sandwiches, and as he nibbled, we settled back, and I spoke in italics.

So, Mr. Mouse—may I call you Mickey?

Whatever you please.

For a mouse of your age, your color is excellent.

Starting out in black and white, it could only get better.

I read in one of the gossip columns that you'd gotten a face lift.

Never! I did get a younger animator for my new film, though. I think he's given me the best ears of my life.

Seriously, it has been a while since your public has seen you. What have you been doing with yourself?

I've been taking it easy, letting the residuals pile up and waiting for the right part. Not a day goes by without my being visible somewhere: on television, in the funny papers, or in movies or books. You know I have my own production company, too. Besides my own TV specials for Disney, we've done several episodes of *Little Mouse on the Prairie,* plus *Die Fledermouse,* for PBS, of course.

You've played so many roles in your life. Have you ever traced your genealogy?

The other day I got out a book of heritage roadmaps, called *Routes,* to see where I came from. Turns out I've had some pretty famous ancestors. Remember the mouse that roared? He was my great grand uncle. The French branch of our family fancied up their names. They loved chocolate, so they added an "s." Now they're Mousse. We've had our share of sorrows, too. In Elizabethan England, a family of meadow mice had children with severe vision problems. They were known locally as the three blind mice, and the wife of a nearby farmer actually cut off their tails, poor souls.

I hear you also have strong ties to a top White House aide. Do you care to comment?

Sure. Everybody knows Ed Meese are my cousins. Good guy. Comes from a big family.

Tell us how you got started in movies.

My friend, Walt Disney—this was back in 1927—had been doing some movie cartoons with only sketchy success and he was looking for a star. He had been working with Oswald Rabbit, but it hadn't worked out. He was on a train from New York to Hollywood when he had an idea that I might do well on the screen. He thought my name was Mortimer, but Mrs. Disney said, "That's a bit pompous, isn't it? How about Mickey?" And so it was.

And your debut?

It was called "Plane Crazy," black and white and silent. I remember how hard Mr. Disney and his group worked on that, and when it was finished, we all crowded into a small, stuffy room for the first screening. I wondered how I'd look and I was nervous. When it was over, no one said a word. I was so embarrassed that I wanted to take tail and beat it. "Plane Crazy" just never took off.

Were you discouraged?

Jerry Abramowitz

Yes, but you know me—I'm Mickey, not Mopey. Hey, there's a people hair in my sandwich. What kind of restaurant is this? Waiter!

You sound grumpy.

No, he was in Snow White.

That's funny.

So was "Steamboat Willie," back in 1928. It was my first movie, my first talking picture, my first success. A cartoon in sound! No one had ever, uh, *heard* such a thing.

How many movies have you been in since then?

Altogether, about 140. Hardly anyone else has made that many. Certainly no other mouse.

Now, Mickey, tell us about your first starring role in 30 years, in "Mickey's Christmas Carol."

Top billing. Dickens drove a hard bargain.

How did you get in shape for such a demanding role?

I had to knock off the midnight binges of frozen Sara Lee cheesecake, and I've been working out with Arnold Musclemouser. He's really quite a gentle fellow, but I never call him a pussycat.

I understand a bunch of your old friends have roles in the film, too.

That's right. Uncle Scrooge McDuck plays Ebenezer Scrooge. Perfect casting, I must say. Donald Duck plays Ebenezer's nephew. That role fills the bill, too. Daisy plays Scrooge's girlfriend, and I even talked Goofy into coming up and playing Marley's ghost. We had to use a lot of pancake makeup on old Goof, 'cause he's been living down in Florida in a condo near Walt Disney World, you know.

What about Minnie? Surely you found a part for her?

She plays my wife. It was a dream role for both of us. Minnie looks as good as ever.

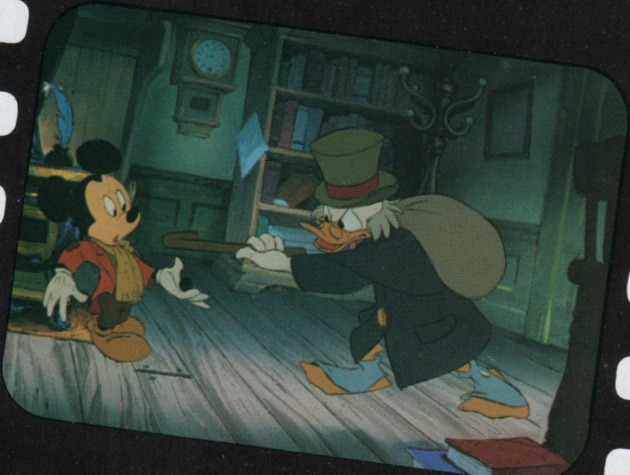
Anything about the filming you didn't like?

Well, we had to spend too much time in New York. What a rat race.

Well, Mickey, that's all the time we have. Thanks and good luck with "Mickey's Christmas Carol." I loved it.

Thank you, Gene. ☐

Film Round-up



This fall and winter, Disney film fans have a terrific lineup of attractions in store for them: two new films, an important re-release, the cartoon comeback of Mickey Mouse (who has been away from films for the last 30 long years), and a spine-chilling Ray Bradbury special.

In November look to your neighborhood theater screens for *Never Cry Wolf*, the story of a man and his relationship to the wilderness that surrounds him. Then celebrate the Christmas season with the re-release of *The Sword in the Stone*, based on the legend of King Arthur. This full-length animated cartoon will be accompanied by a short feature adapted from Charles Dickens's classic Christmas tale entitled *Mickey's Christmas Carol*, which will not only star Mickey himself in his triumphant return to the silver screen but also will include a host of other Disney superstars in leading roles. Also during the holidays, keep your eyes peeled for Ray Bradbury's *Something Wicked This Way Comes*, starring Academy Award-winner Jason Robards.

MAN'S BEST FRIEND?

Never Cry Wolf, directed by Carroll Ballard, whose *Black Stallion* was such an outstanding favorite, was adapted from the 1963 best-selling novel of the same name by Farley Mowat. Based on Mowat's autobiography, the story was filmed entirely on location in the Arctic and western Canada and centers around Farley's experiences as a young zoologist sent by the government to figure out why Arctic wolves are slaughtering the caribou. At first filled with great expectations of adventure, Mowat soon learns he must come to terms with his own isolation and ultimately fight for survival. He realizes that the wolves are his only companions, and the film evolves into a symbolic look at the nature of the relationship between man and animal.

Disney has always been a master in its dramatic portrayals of nature's secrets and of man's relationship with the animal kingdom, so it's no surprise that this film includes stunning scenes of wildlife. In fact, the beauty—and the absolute desolation—of the Arctic almost steal the show.

This is the first time in its 57-year history that Walt Disney Productions cooperated with an outside production team to film a feature-length motion picture. *Never Cry Wolf* was made by Disney in association with Lewis Allen Productions from a screenplay by Curtis Hanson, who wrote *The Silent Partner*, and Jay Presson Allen, whose numerous credits include *Cabaret* and *Funny Lady*.

IN DAYS OF OLD…

The legend of King Arthur is dear to both young and old, and it has been a popular subject for scores of books, plays, and movies. First released by Disney in 1963, *The Sword in the Stone*, an animated cartoon feature based on a section of T. H. White's book *The Once and Future King*, is a fun-filled account of the exploits of young King Arthur and his many adventures with Merlin the magician. The magic of Walt Disney's Merlin is far from black; in fact, in this cartoon version Merlin is really quite lovable as he absentmindedly fumbles along trying to educate a scrawny young lad named Wart, who is destined to become Arthur, King of England. Along the way, Arthur and Merlin meet a mischievous old witch named Madam Mim. She's Merlin's arch rival, and the antics get frantic as these two try to outwit each other.

Actor Sebastian Cabot, best remembered for his role as French, the butler, in the TV series *Family Affair*, narrates the film and also doubles as the voice of Sir Ector, the foster father of Wart.

Animation often seems like a bit of Merlin's magic, but that magic really is the result of nearly endless hours of hard work. To make *The Sword in the Stone*, 300 Disney artists used exactly 1,325,650 pencils and made more than a million separate drawings before the three-year job was complete. These drawings, set out end to end, would cover about 800 miles.

The talents of top animator Milt Kahl, who helped create such characters as Cinderella and Peter Pan, were a particularly important contribution to *The Sword in the Stone*. According to Kahl, animators are the parents of stars like Mickey and Donald. "We create the characters and their personalities. Also," says Kahl, "[the animator] must be a top-flight artist, have a well-developed story sense, and the patience and understanding of a good psychiatrist."

The Sword in the Stone was directed by Wolfgang Reitherman, who lent his talent to such earlier Disney successes as *Snow White and the Seven Dwarfs*, *Fantasia*, *Pinocchio*, and *Dumbo*.

IT'S A CLASSIC

Our favorite mouse has made a triumphant film return, and we all can look forward to the fun when Mickey (as Bob Cratchit), Donald Duck, Minnie (who makes a cameo appearance as Mrs. Cratchit), and Jiminy Cricket team up in *Mickey's Christmas Carol*, a 30-minute featurette that will accompany *The Sword in the Stone*. Alan Young, Wayne Allwine, Clarence Nash, and Hal Smith provide the background vocal talent, while the key animator in Mickey's big comeback is 23-year-old Mark Henn. Henn explains that drawing Mickey is very difficult because he has a certain look that everyone knows. That look underwent a steady evolution and maturation from the days of "Steamboat Willie" in 1928 to *The Simple Things* in 1953. In the 1980s, Mickey returns to the appearance of his middle years, with the golden times of *Mickey and the Beanstalk* and *The Sorcerer's Apprentice* serving as models.

Another Christmas release—and a film surely not to be missed—is Walt Disney Productions' adaptation of Ray Bradbury's book and screenplay *Something Wicked This Way Comes*. It is the story of two 13-year-old boys who stumble upon the unsavory secrets of a traveling carnival. The residents of Green Town, Illinois, are never again the same after Dark's Pandemonium Carnival comes to visit. A carousel that can make you younger and a mirror that bestows great beauty are just two of the "amusements" that Mr. Dark can provide. When he does grant your innermost wishes, however, it's only at the greatest possible cost. The climax of the film comes when the town librarian clashes with the sinister Mr. Dark. At stake are his soul and that of his son.

Ray Bradbury is world renowned for his stories of science fiction and fantasy, and he has made several previous unsuccessful attempts to bring *Something Wicked* to the screen. Finally, just the right combination of talented people succeeded in bringing the project to fruition.

The construction of specialized sets, including a Victorian town and a flashy, easy-money-looking carnival, was the project's first priority. Under the eye of production designer Richard MacDonald, whose previous credits include *Marathon Man*, *Day of the Locust*, and *Altered States*, $3.5 million was spent for new sets constructed specifically for the film.

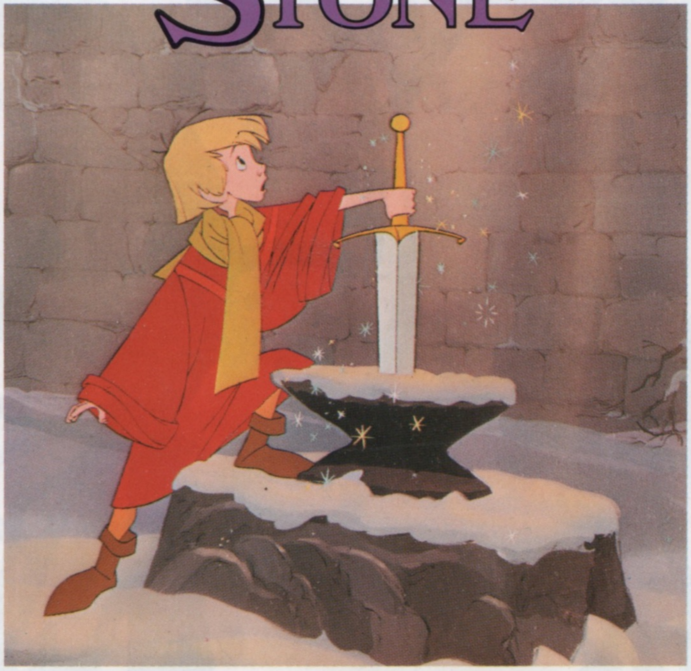
Jason Robards stars as Charles Halloway, a quiet man whose heart condition has kept him from being a real father to one of the boys. Robards has won the coveted Oscar twice in his long film career—the first time in 1976 for best supporting actor in *All the President's Men* and again in 1977 for his role as Dashiell Hammett in *Julia*.

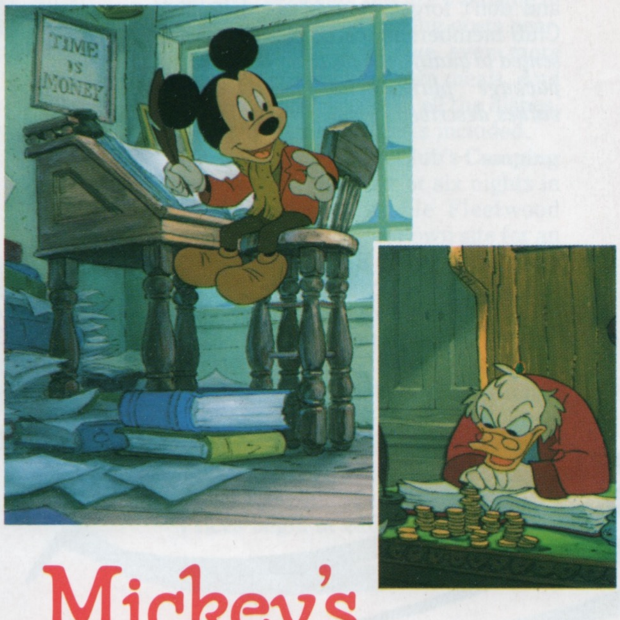
Long regarded as a star of the London and Broadway stages, Tony award-winner Jonathan Pryce makes his American film debut as the ominous Mr. Dark.

UP AND COMING

As we take a peek into the Disney film future, Margot Kidder, of *Superman* fame, will be paired with Robert Hays, of *Airplane*, in 1983 for a bit of mystery and lots of mischief in the adventure film called *Trenchcoat*. *The Black Cauldron*, an all-new Disney animated feature film based on an ancient Welsh myth, is also waiting in the wings. ☐

THE
SWORD
IN THE
STONE





Mickey's
Christmas Carol

A new Disney featurette.

COMING AT CHRISTMAS TO A THEATRE NEAR YOU.

VACATION BENEFITS, TRAVEL PACKAGES, AND SPECIAL VALUES

As members of the Magic Kingdom Club, you and your family are entitled to a valuable variety of special tours, reduced admission prices, plans, and benefits at both Disneyland and Walt Disney World and on rental cars and cruises in the United States and abroad.

So here is a rundown on several of the travel benefits of special note. All package plan prices will be in effect throughout 1983. For more details on any one (or all) of them, just contact your Club Director or the Magic Kingdom Club Travel Centers at P.O. Box 600; Lake Buena Vista, FL 32830 (305-824-2600); or at P.O. Box 4180; Anaheim, CA 92803 (714-520-5000). When making reservations, a phone call gets the best results because the availability of accommodations is constantly changing. If you do decide to write to the Travel Center, be sure to include your chapter number.

Furthermore, always plan as far in advance as possible (at least six months ahead for trips to Walt Disney World), and don't forget your Magic Kingdom Club membership card: *It must be presented to qualify you for all of the valuable package plans, benefits, and special values described below.*

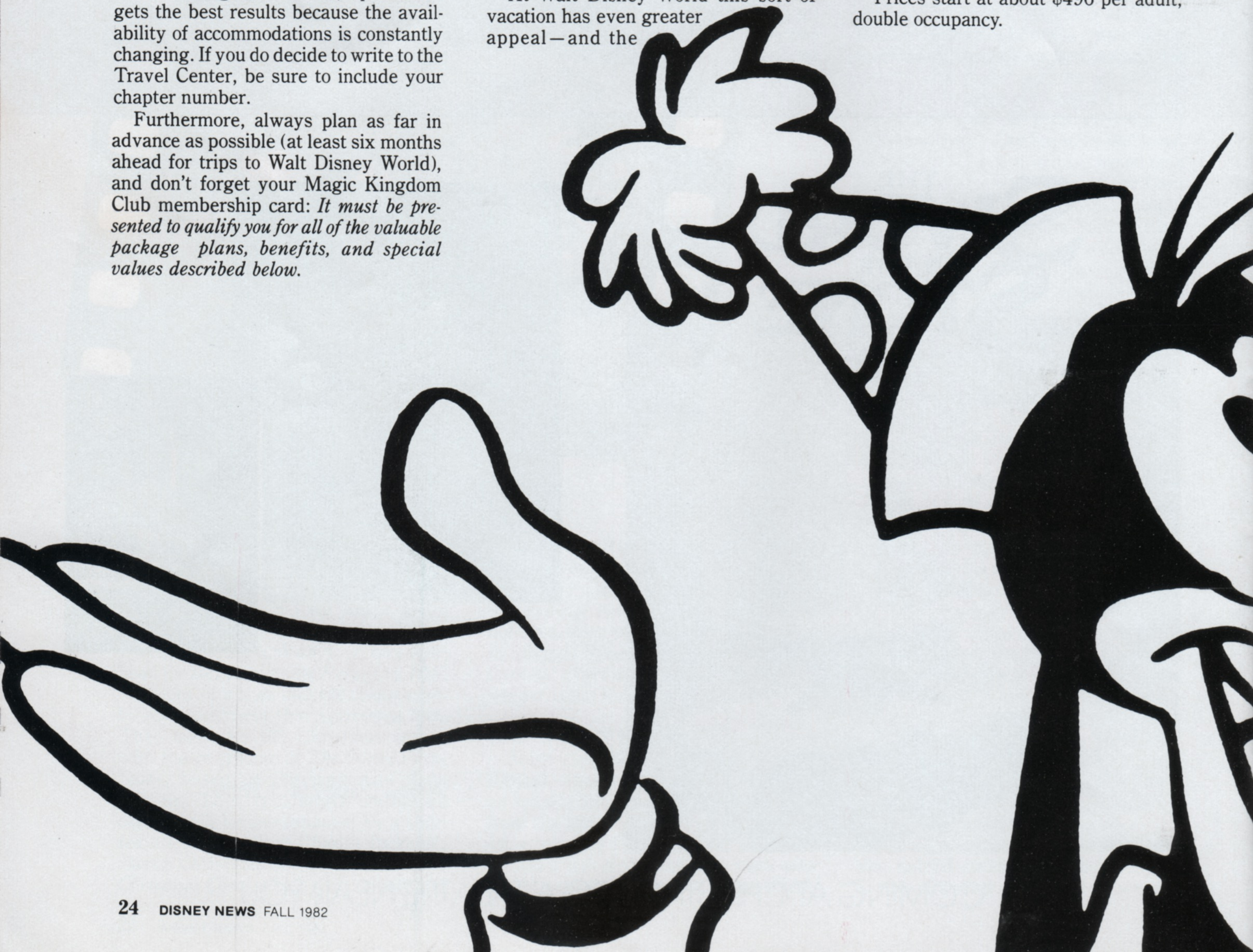
The Ultimate Vacation

It's hard to deny the appeal of the everything-included vacation principle. For a single price per person, you get not only lodgings but meals, sports, and all the special activities that can possibly be crammed into a single holiday.

At Walt Disney World this sort of vacation has even greater appeal—and the all-inclusive **World Vacations** that the Magic Kingdom Club has been offering for the last few years have a reputation for being among the best travel package plans anywhere. Last year's five-night plan has been supplemented by four-, six-, and seven-night plans. Those lasting four nights are a Club exclusive.

The World Vacations' popularity is easy to understand when you consider what they include. At mealtimes there's a choice of not just one or two restaurants—but of literally dozens. Diversions include water sports, golf on any of three superb courses, and tennis, too, in addition to visits to two of the most compelling attractions on earth—Epcot Center and the Magic Kingdom. You have your choice of lodging in the *Contemporary Resort Hotel* Tower, *Polynesian Village Resort Hotel,* or a two-bedroom *Vacation, Treehouse* or *Fairway Villa.* All plans include the famous breakfast and dinner shows.

Prices start at about $496 per adult, double occupancy.



More Great Magic Kingdom & Epcot Center Adventures

If travel budgets are tight, the best ways to cut costs and still enjoy the convenience and value of a Magic Kingdom Club package plan are the **Village Holidays** and the **Family Getaways.**

Village Holidays feature family-size accommodations at the hotels in the Walt Disney World Village Hotel Plaza—the *TraveLodge Tower,* the *Americana Dutch Resort Hotel,* the *Howard Johnson's Resort Hotel*, and the *Hotel Royal Plaza* (and the *Buena Vista Palace,* opening April 1983)—for three, four, or five nights. The package plan price, which begins at $185, includes admission to the Magic Kingdom and Epcot Center and unlimited access to adventures and attractions, plus coupons for lunches and dinners at some of the best restaurants in Walt Disney World—such as the *Trophy Room* in the *Golf Resort Hotel* and *Tangaroa Terrace* in the *Polynesian Village.* (Not every restaurant is included for every meal, and the number of coupons provided, as well as the number of admissions to the Magic Kingdom and Epcot Center, varies with the length of the specific plan. Don't worry: you won't be disappointed.)

Family Getaways, an even thriftier vacation option, include off-property accommodations at the *Howard Johnson's Florida Center Hotel,* the *Quality Inn-HighQ,* the *Sheraton Lakeside Inn,* and the *Holiday Inn East.* The least expensive of these packages costs just $93, and that's actually $4 *less* than last year. Prices include admission to the Magic Kingdom and Epcot Center and unlimited access to all of their attractions and adventures; the number of such admissions varies, depending on whether you buy the three-night or the five-night plan.

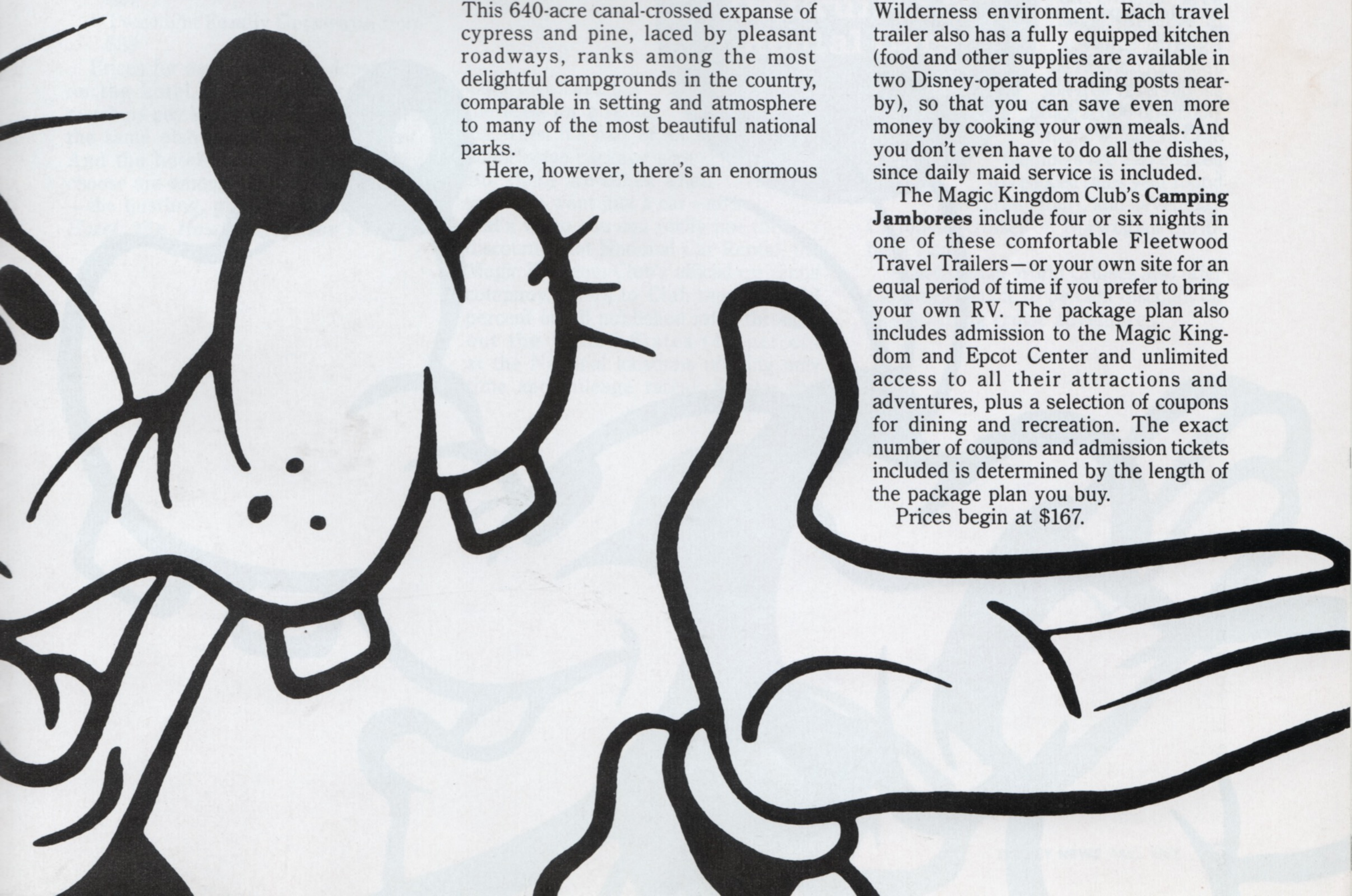
Woodsy Pleasures At WDW

A *Fort Wilderness Campground* vacation has a special relaxed quality that's not so readily available at the other resort areas inside Walt Disney World. This 640-acre canal-crossed expanse of cypress and pine, laced by pleasant roadways, ranks among the most delightful campgrounds in the country, comparable in setting and atmosphere to many of the most beautiful national parks.

Here, however, there's an enormous variety of facilities and services—a snack bar and a cafeteria, a program of campfires and lively wilderness excursions, a beach and a marina where guests can rent those zippy little powerboats called Water Sprites, and much more. If you don't have your own recreational vehicle, WDW will rent one to you. And what a one! You'll have clean sheets, air conditioning, good beds, your own private bath, color TV, and a roof over your head, just like in the hotels—but you'll also enjoy the pastoral pleasures of the Fort Wilderness environment. Each travel trailer also has a fully equipped kitchen (food and other supplies are available in two Disney-operated trading posts nearby), so that you can save even more money by cooking your own meals. And you don't even have to do all the dishes, since daily maid service is included.

The Magic Kingdom Club's **Camping Jamborees** include four or six nights in one of these comfortable Fleetwood Travel Trailers—or your own site for an equal period of time if you prefer to bring your own RV. The package plan also includes admission to the Magic Kingdom and Epcot Center and unlimited access to all their attractions and adventures, plus a selection of coupons for dining and recreation. The exact number of coupons and admission tickets included is determined by the length of the package plan you buy.

Prices begin at $167.



The World's Best Bargains

As members of the Magic Kingdom Club, you and your family always get the lowest possible prices at Walt Disney World.

- Magic Kingdom and Epcot Center admissions. The general public pays $15 for a one-day ticket for Epcot Center or the Magic Kingdom ($14 for juniors 12 through 17, and $12 for children 3 through 11)—but just by showing his or her membership card, a Magic Kingdom Club member qualifies for special rates of $14, $13, and $11, respectively. World Passports include admission to both the Magic Kingdom and Epcot Center and unlimited access to their attractions and adventures and to WDW transportation. The general public pays $35 ($33 for juniors and $28 for children) for a three-day Passport. Magic Kingdom Club members pay special rates of $32, $30, and $25 respectively. Four-day versions cost Magic Kingdom Club members only $41 ($38 for juniors and $32 for children)—a $4 savings per Passport over prices to the general public. The American Express card and MasterCard are accepted in payment for multi-day World Passports.
- River Country and Discovery Island visits. While the general public pays $7 for River Country alone ($4.75 for children 3 through 11), Club members pay only $6.25 and $4, respectively. Also available are combination tickets that include both River Country and Discovery Island. Costing $9.25 for the general public ($5.75 for children 3 through 11), they're only $8.50 and $5 for Club members.
- Great golf. Three of Florida's finest courses are located right at Walt Disney World, and Club members pay just $23 per 18 holes (including both greens fees and an electric cart)—$6 less than the general public.
- Walt Disney World Village Hotel Plaza accommodations. Show your Magic Kingdom Club membership card when registering at the establishments in Walt Disney World Village Hotel Plaza—the Americana Dutch Resort Hotel, the TraveLodge Tower, the Hotel Royal Plaza, Howard Johnson's Resort Hotel, and the new Buena Vista Palace—and you're entitled to a 10 percent reduction on posted room rates when not using a vacation plan. Note: Reservations must be made directly through the hotel or the Magic Kingdom Club Travel Center, *not through a travel agent.*

First-Rate Prices For Disneyland Passports

Magic Kingdom Club members don't even have to buy a package plan to get special rates on Disneyland Passports. These newly introduced, unlimited-use tickets, which include one day's admission to the park and all the adventures and attractions you've got the energy to enjoy, cost Magic Kingdom Club members $11 ($9.50 for juniors 12 through 17, $8 for children 3 through 11). The general public pays $12 ($10.50 for juniors 12 through 17, $9 for children 3 through 11).

Prize Packages For Disneyland Visitors

When the new Fantasyland opens at Disneyland this coming June, you'll hear so much about the glittering special effects and the breathtaking scenery inside some of the revamped attractions that the Magic Kingdom Club's Disneyland vacation plans for 1983 are going to sound more tempting than ever before. But if you can't resist a sneak preview, be sure to take advantage of one of the following quartet of terrific dollarwise Magic Kingdom Club package plans:

- Five-night **Fantasy Vacations**, starting at $143
- Four-night **Disneyland Adventures**, from $115
- Three-night **Park Holidays**, from $87
- Two-night **Family Getaways**, from $59

Prices for each plan vary depending on the hotel, but in all cases Club members pay less than if they purchased the same plan through a travel agent. And the hotels from which you may choose are among the best in Anaheim—the bustling, glamorous *Disneyland Hotel;* the *Howard Johnson's Motor Lodge,* which even has TVs in some of the bathrooms; the lovely *Hyatt Anaheim;* the big *Grand Hotel;* the classy *Anaheim Marriot Hotel* and the adjacent *Quality Inn;* the Western-themed *Conestoga Inn;* and the friendly and attractive *Jolly Roger Inn.* All are within a few minutes of the park.

Each package plan includes, in addition to lodging, two days' admission to Disneyland and unlimited access to all of its adventures and attractions (except the Shooting Galleries), transportation between your hotel and Disneyland, and an appealing selection of meals and recreational activities.

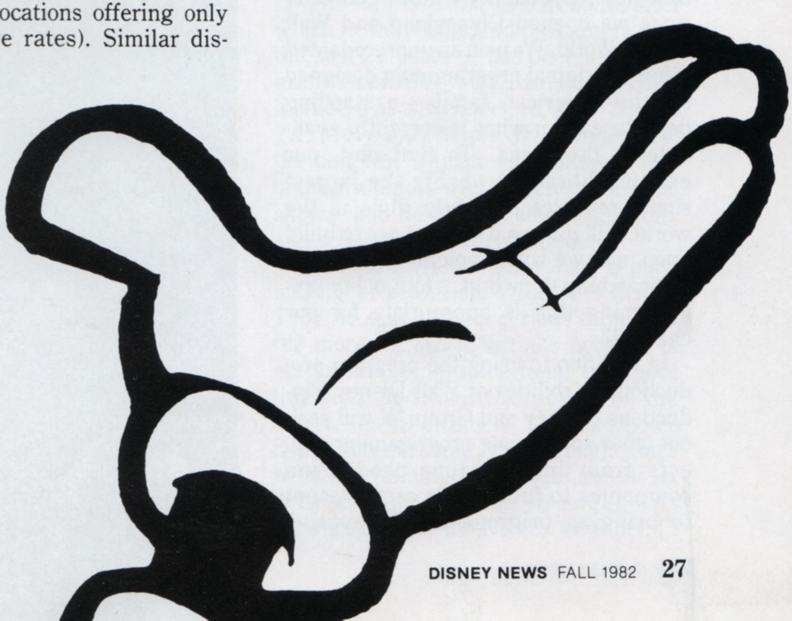
Great Values On Cruises & Rental Cars

Club members pay the least for a rental car when it's part of an all-inclusive package plan. But there are times when you may want just a car—and that's when you can really use the discounts that National Car Rental, the Magic Kingdom Club's official car-rental company, offers to Club members: 10 percent on all published rates throughout the United States (40 percent at the National locations offering only time and mileage rates). Similar discounts are available worldwide. For reservations, call toll-free 800-328-4567 (800-862-6064 in Minnesota).

Another 10 percent reduction is available on double-room rates at over 400 participating Howard Johnson's Motor Lodges nationwide, a dozen of them in the Orlando area alone. Reserve in advance through the Howard Johnson's toll-free reservations office at 800-654-2000.

Magic Kingdom Club members are also entitled to reduced rates year round on three-, four-, and seven-day Caribbean cruises on Norwegian Caribbean Lines.

Scandinavian World Cruises also offer Club members a 10 percent discount on their exciting cruise adventures.



DISNEY ON CABLE

A Family Channel

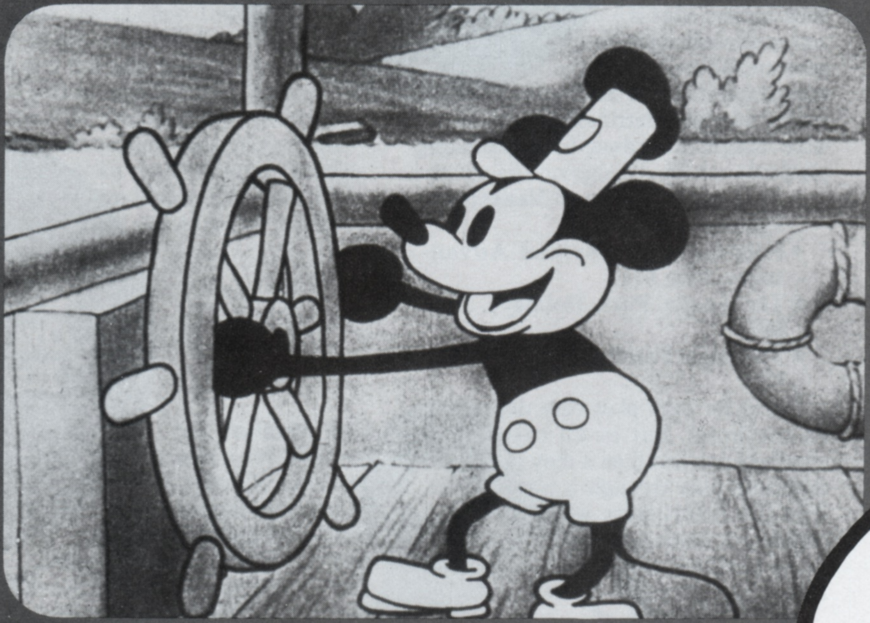
Quality TV entertainment fit for the entire family has long been a vague, unfulfilled dream. But now the Disney Channel, a joint venture of Walt Disney Productions and Westinghouse Broadcasting (Group W), promises to make the dream a reality. Scheduled to debut in the first quarter of 1983, the channel will offer a 16-hour-a-day pay cable service dedicated to programming for children and the entire family. Group W and Disney have initially committed $100 million to program development for the project.

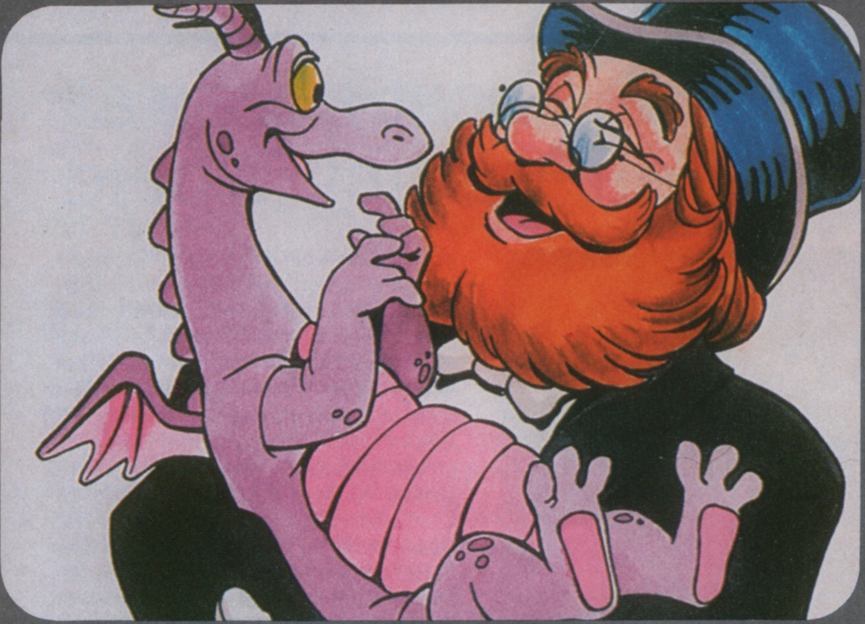
Perhaps no other two companies could be better suited to such an ambitious undertaking. Ever since Westinghouse pioneered the first commercial radio station, KDKA (Pittsburgh), in 1920, Group W has been at the forefront of innovative programming. It was a Group W station that first put a live concert on the air (WBZ in Boston), first carried a World Series game (WJZ in Newark), and that gave the public its first televised national political convention. And over 30 years ago WBZ-TV broadcast the nation's first live, regularly scheduled children's show.

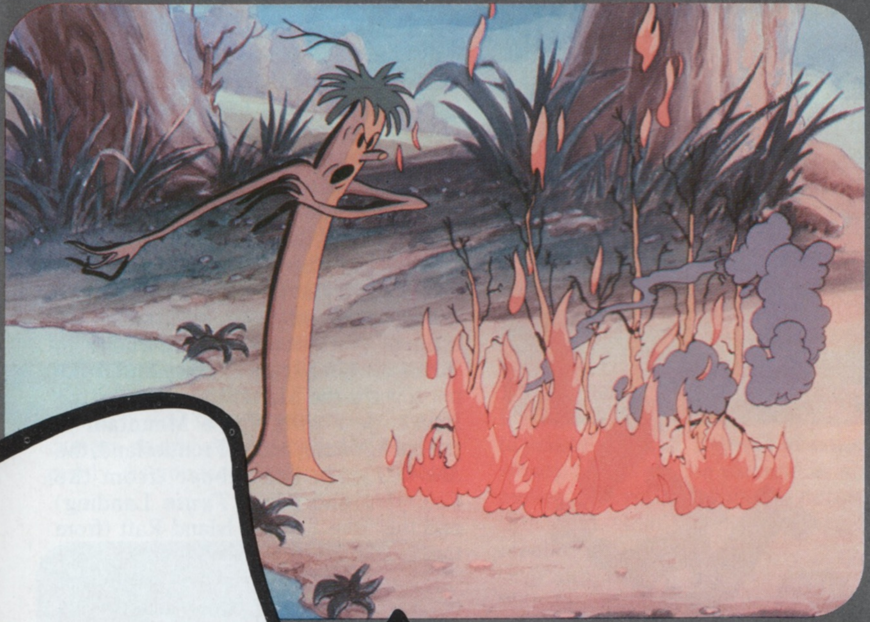
Disney, too, has a reputation for firsts, going back to 1928 when it introduced the first talking sound cartoon ("Steamboat Willie"). This led to the first color cartoon ("Flowers and Trees"); the use of the multiplane camera, which gave depth and dimension to animation; the first full-length animated feature (*Snow White and the Seven Dwarfs*); the first use of stereo sound (*Fantasia*); and the first mixing of live action and animation (*The Reluctant Dragon*). The company was also the first major motion-picture company to see the potential of television, and it helped bring color to the new medium in 1954.

"Our entry into pay cable television," says Card Walker, chairman of Walt Disney Productions, "is the most significant new opportunity for our company since we opened Disneyland and Walt Disney World. We plan an unprecedented effort in original programming designed for the American family—a startling departure from what is currently available in the home. To that end, our existing library, probably the largest single resource of family films in the world, will give us a strong base to build upon, and we will supplement that base by searching the world...for quality programming that is appropriate for our channel."

In addition to using the program production capabilities of Walt Disney Productions, Disney and Group W will seek out other appropriate programming projects from independent production companies to fulfill their commitment to bringing original and innovative







family entertainment into the homes of subscribers.

Throughout the 16-hour program day, shows will be directed to a range of viewers, from preschoolers in the early morning hours to children-at-heart later in the evening. Many of the old favorite Disney characters will be on hand to lead the way—Donald Duck and Jiminy Cricket will present entertaining, informative "lessons" on subjects ranging from the beauty of mathematics to practical safety advice. But there'll also be new faces, such as a wizard named Dreamfinder, who will personify the spirit of imagination and creativity, and his sidekick, Figment, a miniature dragon (both are characters from Epcot Center's Journey Into Imagination).

According to Jim Jimirro, president of Walt Disney Telecommunications, "There will, of course, be a large children's component in what we are doing, but we're not going to stop there. Our goal is to have the Disney Channel represent a force in the family that becomes important to its members not only because the channel presents pleasurable programs but because these programs can make a difference in people's lives.

"The most logical starting point will be Epcot Center pavilion-inspired ideas. But the programming will go far beyond the specifics of each pavilion—be it energy, transportation, or imagination—to the real underlying values of Epcot, such as the need for effective communication and the necessity for people to work together to achieve their goals."

Mr. Jimirro says that the use of the Disney name and reputation offers a real chance to change people's attitudes toward television. "We believe that people will feel different about the Disney Channel than they've ever felt about a television service before. The Disney Channel can offer cable subscribers a unique programming alternative."

The president of the Disney Channel is Alan Wagner, who began in the entertainment field as a stand-up comic on *The Ed Sullivan Show* in 1956, after which he moved behind the camera. For the past 21 years he has been a top program executive at CBS. His credits include *The Defenders*, *M*A*S*H*, and *The Mary Tyler Moore Show*. In his new position, Mr. Wagner will manage a staff of programmers who will create original shows, and he will set the precise mix and schedule of entertainment.

No doubt Walt Disney had a good inkling of television's future when in 1957 he said, "It is a curious thing that the more the world shrinks because of electronic communications, the more limitless becomes the power of the storyteller/entertainer." There's also no doubt that the same Disney magic that's been entertaining families for almost six decades will continue to engage its viewers on the new Disney Channel. ☐

The best spots for the best shots at Disneyland and Walt Disney World

By Catherine Ettlinger

One picture is worth more than 10,000 words… so goes the proverb, and as you wander around Walt Disney World and Disneyland you'll understand exactly what the wise old Chinese master meant: words alone just can't begin to capture all there is to do and see at these two most popular, man-made attractions. A picture can….

At Walt Disney World more than 150 million photos are snapped every year. And no wonder—the Magic Kingdom was designed with visiting photographers in mind. Before any ground was broken, a scale model of the area was built. To make sure it was perfect right down to the last detail, designers used a small periscopelike device with a rectangular viewing screen—much like your camera's—to view the scene. That's why certain locations automatically inspire you to reach for your camera: the bridge beside the Crystal Palace, with Cinderella Castle in the background; anywhere in front of the castle; on Main Street, the Milk Cart in Town Square; in Adventureland, Fuente de la Fortuna—the fountain opposite Pirates of the Caribbean—next to the stage where the steel-drum band plays, and in front of the Singing Drums opposite the Enchanted Tiki Birds pavilion; the stocks in Liberty Square; the Barrel Bridge on Tom Sawyer Island; in the Castle Forecourt or in front of City Hall when the Disney characters make their daily appearances; and outside the Magic Kingdom, near the topiaries on the main entrance road.

Cinderella Castle

PICTURE PERFECT

Shutterbugs will find that some of the best spots for taking pictures at Disneyland are: on Main Street, from Town Square looking toward Sleeping Beauty Castle, and from the Plaza toward the castle for a closeup; in Adventureland, atop the Swiss Family Treehouse; in New Orleans Square, in front of Café Orleans and the Haunted Mansion; in Bear Country, at the Country Bear Jamboree; in Fantasyland, in front of It's a Small World and the Matterhorn; in Tomorrowland, from Fantasyland Autopia toward the Matterhorn, and by the Rocket Jets with Space Mountain in the background; and in Frontierland, the *Mark Twain* Steamboat (from the *Columbia* and *Mark Twain* Landing) and the Tom Sawyer Island Raft (from the Raft and Keel Boat Landing).

This doesn't mean you won't find many other special photo locations of your own choosing. You'll turn up charming nooks and crannies everywhere—scouting them is a big part of the fun—and you'll be surprised how well suited they are to taking pictures—even beginners will take photographs

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that look like a professional's. Just about any camera in good working order will do the job, as long as you use the right techniques.

HELPFUL HINTS

First, always check that your camera's batteries and battery contacts are alive. (If you suspect any damage or defect, take your camera to the Camera Center in either Walt Disney World or Disneyland; the centers are equipped to handle minor repairs.) And be sure to clean your camera before using it. Blow dust off the lens and wipe it with a soft tissue. Blow out the inside of the camera, too, before you load it.

Make certain the film you're using is fresh: when you buy it, note the expiration date stamped on the box. You can buy film in Walt Disney World on Main Street at the Polaroid Camera Center and the Emporium; in Adventureland, at Tropic Toppers; in Frontierland, at the Frontier Trading Post; in Liberty Square, at Heritage House; in Fantasyland, at Castle Camera and the Royal Candy Shoppe; in Epcot Center, at the large Camera Center on the west side of the Main Entrance Plaza and at various locations throughout World Showcase. At Disneyland, there's at least one souvenir shop selling film in every land. (Most hotels sell film, too.) If you want to have your film processed, Kodak film mailers are available at the camera shops in both parks.

When you take a picture, hold the camera steady and squeeze the shutter gently. As you focus, take care to fill the frame with as much of the subject as possible, especially when you're photographing people. You'll want to shoot from 4 to 12 feet away: a photo taken closer than 4 feet will probably turn out fuzzy, and farther than 12 may be dark, even if you use a flash attachment. (Flashes can't illuminate a subject more than a dozen feet away. Also, note that flash photography is prohibited inside attractions in both parks.)

Main Street Electrical Parade

However far away you are, position yourself so the available light falls directly on your subject, either coming from behind you or from one side. One important rule of thumb: Never shoot directly into the sun. The camera's electric eye assumes there's more light on the subject than there actually is, so shooting into the sun will probably make your picture turn out too dark.

PHOTOGRAPHING THE LIGHT FANTASTIC

If you're going to photograph fireworks, you'll need a camera with a manually adjustable aperture and shutter speed. After fastening the camera to a tripod (or bracing it in some other way), set the aperture at f/8 and the shutter speed at B. Hold the lens open for three to five seconds at each burst, and cover it with your hand between explosions.

To photograph the Main Street Electrical Parade, you'll need an adjustable camera with a normal or a wide-angle lens. Open the aperture as wide as possible to f/1.4 or f/2.8, and shoot at around one fifteenth or one thirtieth of a second. Use fast films such as Kodacolor 400 (for prints), Ektachrome 160 Tungsten, or Ektachrome 400 Daylight (faster, though it causes colors to yellow slightly). To get an artistic blur, slowly pan with the camera as a float moves past you. No tripod is necessary, though a steady hand ensures best results.

When taking movies or using a videotape camera, pan very slowly and smoothly, and give every scene its proper share of time—at least five seconds. A zoom lens, used too often, can be distracting. Again, don't shoot into the sun, and make sure that your subject is evenly lighted. Try to pick a theme, such as "A Walk Down Main Street," for the most interesting movies.

If you don't have your own camera, you can borrow one at no charge at the Polaroid Camera Center. All it takes is a $50 fully refundable deposit (cash, check, or credit card). You'll get an all-automatic Polaroid Sun 640 or a Sonar One-Step. Or, for a $100 refundable deposit, you can get a Polaroid Polavision instant movie camera at Walt Disney World. A Kodak Super 8 movie camera for a $2 rental fee, plus a $50 refundable deposit, is available at Disneyland.

A variety of other cameras is also available. At Disneyland you can rent a Kodak Instamatic 126 for $2, plus a $20 deposit. At Walt Disney World, there are Vivitar 110s, Kodak 110 Pocket Instamatics, Kodak 126 Instamatics, and Kodak 110s with built-in flash. Deposits of up to $25 or so are required, plus a modest rental fee (about $5), which includes the price of a 20-exposure roll of film. At both parks there's also a selection of cameras you can buy.

Mark Twain *Steamboat*

There are limitations to what any camera—or photographer—can do. Neither can capture all the excitement of a trip to Walt Disney World or Disneyland...the sight of your favorite Disney character coming to life, the thrill of the rides, or the beat of the parade drums. But once you get home, your photographs can make it all come alive again. They're the next best thing to being there! □

REEL TRIVIA

By Lori Philipson

1. Which famous Disney character created in 1934 made his debut in "The Wise Little Hen"?

2. The movie *The Jazz Singer* holds a very special place in the history of motion pictures. What Disney cartoon holds the comparable position in the history of animation?

3. Mickey and Minnie are Disney's most famous mice, but there are certainly many more. In what film did the helpful mice Jacques and Gus appear?

4. Disney's first hit song was sung in the 1932 cartoon that became the most popular animated short subject of all time. What was the cartoon, and what was the song?

5. Several Disney animated features had hit songs, too. Name the most popular song from each of these films:

Snow White
Cinderella
Pinocchio
Alice in Wonderland

6. Who was Adriana Caselotti?

7. From the following list, choose the one composition that is *not* in the soundtrack of *Fantasia: The Rite of Spring, Pastoral Symphony, Nutcracker Suite, Clair de Lune.*

8. Disney's first surrealistic sequence was "Pink Elephants on Parade," depicting a character's drunken vision. What film was it in?

9. For which of his characters did Walt Disney originally speak?

10. The first movie that the young Walt Disney saw, on a newsboy's outing in Kansas City, told the same story as his first animated feature. What was Walt Disney's first animated feature?

11. What kind of animal was Flower?

12. In the film *Pinocchio,* where are Pinocchio and Geppetto reunited?

13. The plot of *101 Dalmatians* centers around the villainess's desire for a dog fur coat. Who is this sophisticated villainess?

14. The creator of the comic strip "Pogo" worked in the Disney studios for several years. Name him.

15. Mickey Mouse made his debut in 1928. When did Minnie join him?

16. What well-known actor/singer narrated the tale of "The Legend of Sleepy Hollow" in the Disney feature *Ichabod and Mr. Toad*?

17. In the last Mickey Mouse cartoon to be made in black and white, Mickey, Donald, and Goofy rip apart a car while attempting to fix it. To what perennial enemy of Mickey did the car belong, and what is the name of the cartoon?

18. In which animated Disney feature do the characters watch cuts from old Disney cartoons on TV?

19. Who was the voice of the Duchess in *The Aristocats*?

20. Name the Seven Dwarfs.

Answers

1. Donald Duck. **2.**"Steamboat Willie." (*The Jazz Singer* was the first talkie; "Steamboat Willie" was the first cartoon to feature a fully synchronized sound track.) **3.** *Cinderella.* **4.**"The Three Little Pigs"; "Who's Afraid of the Big Bad Wolf?" **5.** *Snow White:* "Heigh Ho"; *Cinderella:* "Bibbidi Bobbidi Boo"; *Pinocchio*: "When You Wish Upon a Star"; *Alice in Wonderland*: "I'm Late." **6.** The voice of Snow White. **7.** *Clair de Lune.* (It was recorded for the film, but it was never used.) **8.** *Dumbo.* **9.** Mickey Mouse. **10.** *Snow White.* **11.** A skunk (in the movie *Bambi*). **12.** In the belly of Monstro the Whale. **13.** Cruella de Vil. **14.** Walt Kelly. **15.** She was with him from the first. **16.** Bing Crosby. **17.** Pegleg Pete; "Mickey's Service Station." **18.** *101 Dalmatians.* **19.** Eva Gabor. **20.** Happy, Sleepy, Doc, Bashful, Grumpy, Sneezy, and Dopey.

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The "Tencennial" Streetcar Electric Railway retails for $275.00, but is available to Magic Kingdom Club members at the special, reduced price of $225.00, plus $5.00 shipping. To order, write or call:

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